Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA - TELEVISION

ANIM 345
History of Animation II: 1951 – Present
SPRING 2011

INSTRUCTOR INFORMATION

Instructor: Dr. Mark Keuthan
Phone: 352-4230 or 352-4655
Fax: 
E-mail: markkeu@regent.edu
regentkeuthan09@gmail.com
Office Hours:
Office Location: COM 250, Cubicle 2

All students are required to read and have a thorough understanding of the syllabus.
Any questions or concerns need to be addressed to the instructor.
**COURSE DESCRIPTION**

A critical look at the styles of animation, both the American and International. Students view animation and analyze the social and technical factors that shaped the evolution of this art form.

**RATIONALE/COURSE OVERVIEW**

The primary purpose of this course is to guide the student in learning about the development of animation from a world community perspective. The course, and indeed the entire university, is committed to facilitating a close interweaving of the learning process with the forward movement of your faith. In the particular case of this course, the historical study of early animation necessarily assumes that anything creative and/or artistic is inextricable from the Creator. The consideration of these heady issues are only initiated here and represent a lifelong pursuit. In this course, to begin the process, you will be asked to prayerfully consider the readings, discussions, and visual media in the context of your own faith.

**Bachelor of Arts in Animation Program Goals:**

1. Relevant knowledge of the ways in which Christian principles are evidenced in the practice of their art.
2. Ability to conceptualize the way meaning is structured and perceived in animation.
3. Understanding of the techniques and practices of animation production including conceptualization, modeling & construction, texturing, animation, digital cinematography, and post-production and the use of relevant tools for each of these stages.
4. Proficiency in the production of animation.

**Bachelor of Arts in Animation Program Learning Outcomes:**

Students will demonstrate:

1. Articulation of their Christian Worldview both written & visual.
2. Understanding of the historical/critical role of animation in our society and globally.
3. Understanding of animation story construction & character development both written & visual.
4. Understanding conceptualization as it applies to animation production both written & visual.
5. Proficiency in Photoshop
6. Proficiency in editing and compositing as it relates to animation.
7. Proficiency in traditional drawing skills

**ANIM 345 HISTORY OF ANIMATION II OUTCOMES**

Upon completion of this course, students should be able to:

- Differentiate between the styles and works of the animation from various countries.
  - **Assessment** – Students will take periodic quizzes and a final exam to differentiate between the styles and works of the animation from various countries.
- Discuss animation as a technique, an art, and a business.
  - **Assessment** – Student will compose a final exam essay in which he/she must discuss animation as a technique, an art, and a business.
- Define his or her opinion of what makes “good” animation.
  - **Assessment** – Student will compose a final exam essay in which he/she must define his or her opinion of what makes “good” animation.
- Develop critical and analytical skills regarding animation and Christian faith.
  - **Assessment** – Student will construct a semester project in which he/she must demonstrate critical and analytical skills regarding animation and Christian faith.
- Become acquainted with the literature in the area of animation studies.
  - **Assessment** – Student will be assigned an essay from the literature in the area of animation studies and develop and conduct an in-class discussion of the main ideas from said essay.
- Offer a critical analysis of animation and concepts within the student's area of interest.
o Assessment – Student will compose a final exam essay in which he/she must write a critical analysis of animation and concepts within the student's area of interest.
  • Recognize the historical significance of the animation produced by various important studios
  o Assessment – Student will take a final exam in which questions will ask the student to recognize the historical significance of the animation produced by various important studios.
  • Gain a beginning knowledge and understanding of the historical origins of the art form and its development from 1951 to the present.
  o Assessment – Students will take periodic quizzes and a final exam to evaluate the students' knowledge and understanding of the historical origins of the art form and its development from 1951 to the present.

**COURSE MATERIALS**

**Required Materials:**


• To be successful in this course you must have access to a computer and the internet.

• Additionally, you must have access to Microsoft Word software.

**Recommended Resources:**


• It is recommended that you also have access to either Microsoft PowerPoint software and/or some kind of video editing software, like Apple’s iMovie (if you have a Mac) or MovieMaker (if you have a PC), in order to create presentations.

**COURSE REQUIREMENTS AND ASSIGNMENTS**

**UNIVERSITY LIBRARY:**

Students are expected to make use of the wide variety of services and resources provided by the Regent University Library as they conduct research for written assignments and other projects assigned in this course. See a list of online services provided for Regent Undergrad students at the following web address: [http://www.regent.edu/lib/](http://www.regent.edu/lib/). Students should also explore what library services are available in their local area, particularly from public libraries, and determine where they are able to inter-library loan materials that are not held in their local library system. The library cannot loan out books that are currently on reserve for courses.

**SUBMISSION OF ASSIGNMENTS:**

All assignments (unless otherwise instructed) for this course should be submitted via a separate email set aside for just this purpose as an attachment (regentkeuthan09@gmail.com). Papers should be in Microsoft Word format. When saving your document, file name should follow this format: your name and assignment, so it would like this – *Smith John, Notable Person Essay*. When sending your document, send it as your name and assignment. This makes it easy for your instructor to track your work. Every assignment must have your name on it and if it is more than one page, each page must be numbered. To do that, you will need to know how to use the Header and Footer option in Microsoft Word.
Some of your writing assignments will be posted to a specific Discussion Board so that others may read and respond to your views.

**EMAILING YOUR INSTRUCTOR:**
Please use the Regent email address for correspondence: markkeu@regent.edu. The subject line of all e-mail messages related to this course should include the course number, ANIM 344 and the name of the student (For example, SUBJECT: ANIM 300, John Smith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include their first and last name at the end of all e-mail messages.

**COURSE SUCCESS:**
This course will require extensive interaction with the instructor but also with the others in your class. Additionally, the completion of assignments according to a weekly schedule is essential. It is very easy to get behind; guard against this at all cost. Thus, keeping up with the schedule is essential to your success. Your personal schedule must allow you to keep up with the due dates for the readings and other assignments as found in the Course Schedule in the Syllabus section of Blackboard (Bb).

Be sure you can complete this course in the scheduled period. Incompletes will only be granted for true emergency situations, not for poor planning.

It is absolutely critical that you have continuous access to a working and dependable Internet provider as well as reliable e-mail software that can send and receive attachments

**ATTENDANCE POLICY:**
It is critical for on campus students to attend all class sessions and for online students to participate in discussion boards on time in order to accomplish learning outcomes. In addition:

- Online students will have two (2) Blackboard discussion board postings each week equal to sixteen (16) total attendance units for each course. Any missed or late posting will result in one (1) less attendance unit recorded (i.e. one lost/missed attendance unit.)

- On campus students will have three (3) class hours each week counting toward the sixteen (16) total attendance units for each course. Any missed portion of one class hour will result in one (1) less attendance unit recorded (i.e. one lost/missed attendance unit) with a maximum of three (3) lost each week.

Any online or on campus course may have more than (but will not have less than) sixteen (16) total discussion board postings or class hours within the course; however, only 16 total (postings or class hours) are used for recording attendance (3 each week). Any 3 hours each week may be used to calculate the lost attendance unit(s).

For five (5) or less missed attendance units a faculty member will deduct at her or his discretion up to five (5) percentage points (5%) for each missed attendance unit from the student’s final grade. For six (6) or more missed attendance units a faculty member may deduct at his or her discretion up to ten (10) percentage points (10%) for each missed attendance unit from the student’s final grade.

Because class absences and missed discussion board posting deadlines sometimes result because of extenuating professional or personal situations, faculty members may, at their discretion, offer a student an opportunity to gain back some or all of the lost percentage points through whatever means are appropriate to the situation. However, the recorded loss of the attendance unit will not be altered in the records, even if a student makes up the missed class/work and related grade points. These attendance percentage point deductions may be in addition to and separate from any lost participation points that an individual professor may also deduct for a missed class/assignment.

**BLACKBOARD INFORMATION:**
Blackboard (Bb) Course Management has five primary purposes in our courses:

1. to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor and
2. to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials.
3. to provide a means for students to complete quizzes,
4. to enhance the learning process with materials such as learning objectives, chapter summaries, chapter outlines, activities, web links a visual overview of the chapter, media presentations, and other student resources,
5. for students to check his/her grades.
For instructions on how to access and use Blackboard, please work through the Blackboard Tutorial, which is in the Tutorial section of Blackboard. Students are expected to be proficient at using the various areas of Bb, including the Group Discussion, Virtual Classroom, and downloading and viewing documents in Adobe (.pdf), PowerPoint (.ppt).

Students complete their weekly assignments as posted in the Course Schedule on Bb. Students are expected to check their e-mail daily to ensure timely receipt of messages from the professor. Regent University Information Technology (IT) will enroll you in the Blackboard portion of the course a few business days after you register for the course. Note that in order to be enrolled in the Blackboard course you must first register for the course through GENISYS. This is required for all courses.

**PENALTIES FOR LATE ASSIGNMENTS**

Everyone in film and television works to firm deadlines, and late assignments are not acceptable. All assignments must be sent to the appropriate email: the deadline is 9am on Monday after the due date. There is a 24 hour grace period which will cost you 10%; but after that, late papers will not be marked. You therefore lose the entire points assigned to that paper. For genuine short-term illness the maximum period of grace allowed is 14 days. All such exceptions must be negotiated by email prior to the deadline. Long-term illness arrangements are negotiated on an individual basis; all work carried over to the next semester because of sickness must be finished by the end of the sixth week of the next term.

**COURSE WORK**

**Readings**

You will be asked to “read” many different kinds of materials for this course. Although you have the Beck text, this reading is just a jumping off point because no history text (and this is a good one) can include all the fun stuff. So you will also be asked to locate (in the library, in databases and on the internet) and read materials that will be added to the Course Wiki (on Bb) and brought to class to share with others in presentations and discussions. I will also have you choose an essay, from a list I provide, which you will read and bring to class for discussion – further discussed below. And lastly, because this is a course about a visual medium, you will be asked to “read” lots of animation. I say “read” because you will be asked to look at the pieces critically and carefully, and then be able to respond to them critically and carefully.

**Discussion boards**

Students will watch weekly examples of animation during the course of the semester and participate in the subsequent discussions in discussion boards on Bb. For points, students will write and post no less than a 300-word critique of the screened animation and write and post a response of no less than 100 words to another student’s critique for the same film in the appropriate section of Blackboard. Critiques are due no later than Wednesday midnight, and responses are due no later than the next Sunday midnight. Late postings will be docked 10% for each late week, and postings for any screening will NOT be accepted after 3 weeks.

Blackboard postings will be graded on content and strength of the critiques. A good post is less about your opinions and more about comments which demonstrate your developing critical skills. Dissect the films in terms of what is being emphasized in that particular week – don’t just tell us “I liked it.” Be specific and use examples from the film.

**Course Assignments**

**Assignment - Studio Presentation/discussion**

At least once this semester (and perhaps twice) you and a partner will research an assigned studio. You and your partner will discover not only the particulars of said studio:

- Important people
- Important innovations
- Important work

But you will also:

- Bring to the class discussion anything of interest outside of the required info
  - E.g. the story of why Bugs Bunny got more popular than Daffy Duck
- Engage the class in answering this question:
  - How and in what way(s) is this studio historically important to society, culture, and (perhaps) Christians?

**Requirements:**

1. Page length 3-5
2. Number of sources at least 3
3. Visual examples at least 5
4. Presentation and discussion at least 10 slides and/or a video

Assignment –*Mouse Morality* Class Discussion

Pairs of students will read an assigned chapter from *Mouse Morality*. You will summarize and paraphrase the important ideas of the chapter, and then prepare a class discussion in which you share your findings and engage the class in a discussion of its ideas. You should show clips from the film being analyzed in order to illustrate discussion points and generate interest.

Requirements:
1. Page length 2-4
2. Number of sources just the chapter itself
3. Visual examples handout with main ideas
4. Presentation Power Point and/or video

Assignment - Screenings Postings

For 10 weeks of the semester (weeks 2 through 11) students will have Blackboard threaded discussions. For credit, students will write and post no less than a 300-word critique of the assigned film and write and post a response of no less than 100 words to another student’s critique for the same film in the appropriate section of Blackboard. Critiques are due no later than the following Wednesday midnight, and responses are due no later than the next Sunday midnight. Blackboard postings will be graded on content and strength of the critiques. Late postings will be docked 10% for each late week, and postings for any screening will NOT be accepted after 3 weeks.

No student is required to see an “R” rated film if they do not wish to do so. I have an alternative list of PG and PG13 films to view if you do not wish to see R rated films. Please understand that we only show “R” rated films where the story or film techniques deserve study, and some films in class will be pre-edited to avoid undue emphasis on sinful situations.

Requirements:
1. Page length 300 words/response-100 words
2. Number of sources just the film being critiqued
3. Visual examples none
4. Number of viewings and postings 10 required for the semester, more optional available

Assignment - Semester History Project:

This class (as well as other classes) will participate in a large on-going project called The Cinema and Television DocuWiki Project. In short, in lieu of a big written research paper, each student will write a 10-15 page researched script for the CTDW Project. Each student will choose a small part of animation history to cover for the Project.

Your history project will address the three most important aspects of history – the important people, the important artifacts, and the important ideas that can be identified. These are the elements of history which make it profitable to study. Therefore, the history project will have three required parts to it, and they will be connected in some way to one another.

**Part One: Researched Script**

The grand master of documentaries, Ken Burns, meticulously researches everything he puts into a script for one of his films. Therefore, you will spend your semester gathering research, organizing it, and culling out what will be used in your film. Then, you will write a tight, compelling script, to include the V.O. narration, shooting cues, visual placement and music cues.
Choose to examine the biography (life, work and contributions) of important persons, as well as artifacts (films, technology, etc.) in the section of history of animation you are covering.

All art is produced as a direct result of some human thought, which means very little of it is produced by accident or random act of God. Choose the idea(s), movement(s) and/or school(s) of thought which are somehow connected to the persons and the artifacts you have chosen to include in your film.

Think in terms of the simple math of scripting: one page = one minute of screen time.

Part Two: Visual Artifacts
An important artifact is usually a film or a TV show (or series). Choose artifacts to examine which are somehow related to the persons you have chosen to examine in your script. You will need to amass many artifacts that you could use in your script. These can be photos, diagrams, film clips, expert interviews, etc. Always gather way more than you need so that you have choices about what would be best to use to tell your part of the story.

The end result of the history project will be three:

The Project Notebook
Gathered herein will be all the notes, research, writing, plans and any other thing you have created to be able to produce your film. This notebook/file can be hard copy and/or digital on a disc.

The Project Documentary Script
So that you will have the opportunity to produce something useable in the real world, you will take all the work you have done on the persons, artifacts, and idea(s) and manifest them as a script, in documentary style.

The Project Presentation
The final effect of your efforts will triumphantly culminate in a presentation for your classmates at the end of the semester, much in the same way as you did a presentation at the beginning of the semester. Create a Power Point or video which explains your project, how you accomplished it, and what you learned. These projects will be posted on Bb and most likely submitted to student festivals.

Requirements:
1. Page length 12-15 script
2. Number of sources at least 10
3. Visual artifacts at least 20 in a 12-15 minute script
4. Project Notebook, Final script and Presentation on disc and/or hard copy submitted by Week 12

Quizzes and Tests:
There will be several quizzes during the semester which will be taken on Blackboard during the week assigned. Quizzes not taken by the next class time will be credited as zero points. There will be no late quizzes.

This course does not have a midterm exam, but it will have a final. The Final Exam will be taken online on Bb and will be comprehensive. The Final Exam will be taken in the last week of the semester.

Evaluation and Grading
Method of Evaluation
The quizzes will be objective questions and taken on Bb, available only the week assigned.

The presentations and prepared class discussions will be graded for content, preparedness, appropriate length and appropriate cooperation between class members.

All written work turned in will be graded for content and proper MLA formatting, in addition to spelling & grammar; and the presentation will be graded for content and preparedness and appropriate visualization.

Class participation means participating in discussions on readings and screenings, and being prepared if called on by the instructor. Participation is expected. (See attendance policy for further explanation.)
The class is built on a 1000 point system. All assignments and activities are assigned a point value. It becomes incumbent on the student, then, to earn whatever points s/he wishes to earn to equal the desired grade.

GRADING: POINT ASSIGNMENTS

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Screenings &amp; Bb postings (10 weeks x 25 pts each)</td>
<td>250</td>
</tr>
<tr>
<td>Quizzes (3 x 50 pts each)</td>
<td>150</td>
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<tr>
<td>Studio Presentation</td>
<td>100</td>
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<tr>
<td>Mouse Morality chapter discussion</td>
<td>100</td>
</tr>
<tr>
<td>Semester Project</td>
<td>300</td>
</tr>
<tr>
<td>Project Notebook (script drafts, research, artifacts gathered, etc.)</td>
<td>100 pts</td>
</tr>
<tr>
<td>Final Script</td>
<td>100</td>
</tr>
<tr>
<td>Project Presentation</td>
<td>100</td>
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<tr>
<td>Final Exam</td>
<td>100</td>
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<tr>
<td>Total</td>
<td>1000</td>
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</table>

ACADEMIC HONESTY:

Students are on their honor to complete assignments with integrity. This means that all written assignments are to reflect the student's own work and to be submitted for credit only in this course. Where other secondary sources are used, appropriate dependence with the proper use of footnotes/endnotes must be adhered to. Relative to the entire course of study, it must be assumed that cheating and plagiarism are sins contrary to God's laws and the mission of Regent University. Plagiarism is using the intellectual property of others without proper citation, giving the impression that it is the student's own work. Instructions concerning "take-home" and "closed-book" exams are to be honored.

COURSE GRADING CRITERIA:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93–100</td>
</tr>
<tr>
<td>A-</td>
<td>90–92</td>
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<tr>
<td>B+</td>
<td>87–89</td>
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<tr>
<td>B</td>
<td>83–86</td>
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<tr>
<td>B-</td>
<td>80–82</td>
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<tr>
<td>C+</td>
<td>77–79</td>
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INCOMPLETE GRADES:

Incomplete Grade Policy: An incomplete grade ("I") will only be given in a regular course for legitimate deficiencies due to serious illness, emergencies, military transfer, or other extraordinary reasons acceptable to the instructor, including university equipment problems or shortages, and not because of student neglect or convenience.

In order to request an Incomplete, the student must submit a Request for Incomplete form to the instructor before the end of the course. If more than one semester passes and the course is not completed, "FX" will be posted automatically unless the student submits a completed Request for an Extension of an Incomplete form to the Program Chairperson before the end of the semester. Approval for an extension will only be approved if the serious illness, emergencies, or other extraordinary reasons is still affecting the student's life. If more than one semester elapses, the student must re-register and pay the appropriate tuition to re-enroll in the course when it is next offered. Due to the accelerated nature of the REGENT UNDERGRAD undergraduate program, a student who acquires two concurrent incompletes will not be permitted to enroll in additional courses until the incompletes are resolved. This may delay the student's completion of the program.

The student is expected to complete the assigned work. All grades of D warrant the course to be retaken by the student. All grades of F warrant the course to be retaken by the student.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>D</td>
<td>63-66</td>
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<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
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</tbody>
</table>
### COURSE SCHEDULE (WEEK-BY-WEEK)

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Activities in Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Welcome. Syllabus, assignments and expectations.</td>
</tr>
<tr>
<td></td>
<td>Discussion – Eastern European animation</td>
</tr>
<tr>
<td></td>
<td>In class web search – Eastern European animation after WWII</td>
</tr>
<tr>
<td></td>
<td>Studio discussion(s):</td>
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<tr>
<td></td>
<td>• Bulgaria</td>
</tr>
<tr>
<td></td>
<td>• Poland</td>
</tr>
<tr>
<td></td>
<td>• Estonia</td>
</tr>
<tr>
<td></td>
<td>View examples of Eastern European animation</td>
</tr>
<tr>
<td></td>
<td>• Solicit commentary and analysis</td>
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<tr>
<td></td>
<td>In class instruction on using the Wiki</td>
</tr>
<tr>
<td></td>
<td>Make assignments of studios to cover and essays to read</td>
</tr>
<tr>
<td></td>
<td>Screen: examples of Eastern European animation</td>
</tr>
<tr>
<td></td>
<td>Required Viewing</td>
</tr>
<tr>
<td></td>
<td>• None this week</td>
</tr>
<tr>
<td></td>
<td>Readings</td>
</tr>
<tr>
<td></td>
<td>• <em>Animation Art</em>, chapters 6-12, All sections which cover the Eastern European animation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2</th>
<th>Activities in Class</th>
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<tbody>
<tr>
<td></td>
<td>News and interest of the industry (brought in by students)</td>
</tr>
<tr>
<td></td>
<td>Student led Studio discussion(s):</td>
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<tr>
<td></td>
<td>• Zagreb</td>
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<td></td>
<td>• Pannonia</td>
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<tr>
<td></td>
<td>• Soviet Union’</td>
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<tr>
<td></td>
<td>View examples of animation from these studios</td>
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<tr>
<td></td>
<td>• Solicit commentary and analysis</td>
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<tr>
<td></td>
<td>Field ideas for semester projects</td>
</tr>
<tr>
<td></td>
<td>Practice finding and adding stuff to the Course Wiki from the topics of the day</td>
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<tr>
<td></td>
<td>Required Viewing</td>
</tr>
<tr>
<td></td>
<td>• Selected examples from the Eastern European animation (on Bb)</td>
</tr>
<tr>
<td></td>
<td>Readings</td>
</tr>
<tr>
<td></td>
<td>• <em>Animation Art</em>, chapters 6-12, All sections which cover the Eastern European animation</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Week 3</th>
<th>Activities in Class</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>News and interest of the industry (brought in by students)</td>
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<tr>
<td></td>
<td>Student led Studio discussion(s):</td>
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<tr>
<td></td>
<td>• French studios</td>
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<tr>
<td></td>
<td>• Italian studios</td>
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<tr>
<td></td>
<td>• Australian studios</td>
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<tr>
<td></td>
<td>View examples of animation from these studios</td>
</tr>
<tr>
<td></td>
<td>• Solicit commentary and analysis</td>
</tr>
<tr>
<td></td>
<td>Add stuff to the Course Wiki from the topics of the day</td>
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<tr>
<td></td>
<td>Semester Project assignments.</td>
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<tr>
<td></td>
<td>Required Viewing</td>
</tr>
<tr>
<td></td>
<td>• Selected examples from the Western European Studios (on Bb)</td>
</tr>
<tr>
<td></td>
<td>• <em>Fantastic Planet</em> or <em>Allegro non troppo</em> or <em>Dot and the Kangaroo</em></td>
</tr>
<tr>
<td></td>
<td>Readings</td>
</tr>
<tr>
<td></td>
<td>• <em>Animation Art</em>, chapters 6-12, All sections which cover Western European animation</td>
</tr>
</tbody>
</table>
### Week 4

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - British studios
  - View examples of animation from these studios
  - Solicit commentary and analysis
  - Add stuff to the Course Wiki from the topics of the day

**Required Viewing**
- Selected examples from the British Studios (on Bb)
- *Animal Farm, Yellow Submarine*

**Readings**
- *Animation Art*, chapters 6-12, All sections which cover Western European animation

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#### Module 2: Western European Studios

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### Week 5

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Asian studios
  - View examples of animation from these studios
  - Solicit commentary and analysis
  - Add stuff to the Course Wiki from the topics of the day

**Required Viewing**
- Chinese feature *Havoc in Heaven* (1964) (on Bb)

**Readings**
- *Animation Art*, chapters 6-12, All sections which cover the Asian Studios

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#### Module 3: Asian Studios

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### Week 6

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Asian studios
  - View examples of animation from these studios
  - Solicit commentary and analysis
  - Add stuff to the Course Wiki from the topics of the day

**Required Viewing**
- Selected examples from the Asian studios (on Bb)

**Readings**
- *Animation Art*, chapters 6-12, All sections which cover the Asian Animation Studios

### Week 7

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Warner Bros. Animation studios
  - UPA studio
  - View examples of animation from these studios
  - Solicit commentary and analysis
  - Add stuff to the Course Wiki from the topics of the day
  - Student led discussion of assigned chapter from *Mouse Morality*

**Required Viewing**
- Selected examples from Warner Bros. & UPA Animation Studios

**Readings**
- *Animation Art*, chapters 6-12, All sections on Warner Bros. & UPA Animation Studios

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**Quiz**

Check Quiz 01: Modules 1, 2, 3 – World Animation on Bb (Must be taken by 11:59pm Sunday)
### Week 8

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Disney Animation studios
  - Pixar Animation studio
- View examples of animation from these studios
  - Solicit commentary and analysis
- Add stuff to the Course Wiki from the topics of the day
- Student led discussion of assigned chapter from *Mouse Morality*

**Required Viewing**
- *Cinderella* and *Beauty and the Beast*

**Readings**
- *Animation Art*, chapters 6-12, All sections which cover the Disney Animation Studios

**Week 9**

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Disney Animation studios
  - Pixar Animation studio
- View examples of animation from these studios
  - Solicit commentary and analysis
- Add stuff to the Course Wiki from the topics of the day
- Student led discussion of assigned chapter from *Mouse Morality*

**Required Viewing**
- *Lady and the Tramp* and *Toy Story*

**Readings**
- *Animation Art*, chapters 6-12, All sections on Disney Animation Studios and Pixar

**Week 10**

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Dreamworks Animation studios
  - Blue Sky Animation studios
  - Nickelodeon Animation
  - Independent animation producers
- View examples of animation from these studios
  - Solicit commentary and analysis
- Add stuff to the Course Wiki from the topics of the day
- Student led discussion of assigned chapter from *Mouse Morality*

**Required Viewing**
- *Shrek* and *Ice Age* (on Bb)

**Readings**
- *Animation Art*, chapters 6-12, All sections on New Studios & Independent Animation

**Quiz**
- Check Quiz 02: Module 4 – Last Big Studios on Bb (Must be taken by 11:59pm Sunday)
### Week 11

**Activities in Class**
- News and interest of the industry (brought in by students)
- Student led Studio discussion(s):
  - Hanna-Barbera Animation studios
  - Other children’s TV animation producers
- View examples of animation from these studios
  - Solicit commentary and analysis
- Add stuff to the Course Wiki from the topics of the day
- Student led discussion of chapter from Mouse Morality

**Required Viewing**
- Selected examples from children’s TV animation (on Bb)

**Readings**
- *Animation Art*, chapters 6-12, All sections on children’s TV animation

### Week 12

**Activities in Class**
- News and interest of the industry (brought in by students)
- Studio discussion(s):
  - Animation studios producing adult themed animation
- View examples of animation from these studios
  - Solicit commentary and analysis
- History Project presentation scheduling.
- History Project presentation scheduling.
  - Internet Hunt: Christian animators
  - Add stuff to the Course Wiki from the topics of the day

**Featured Viewing**
- Selected examples of adult-themed Animation (on Bb)

**Readings**
- *Animation Art*, chapters 6-12, All sections on adult-themed animation

**Semester Project Due**
- Deliver to the instructor the Final Version of your semester project notebook and script loaded onto a CD or DVD by Sun. midnight.

### Week 13

**Activities in Class**
- News and interest of the industry (brought in by students)
- Studio discussion(s):
  - Tech Talk – computer animation and its multiple applications
- View examples of animation from these studios
  - Solicit commentary and analysis
- History Project presentation scheduling.
  - Internet Hunt: technical history of modern animation
  - Add stuff to the Course Wiki from the topics of the day

**Featured Viewing**
- Selected examples of computer animation and its multiple applications (on Bb)

**Readings**
- *Animation Art*, chapters 6-12, All sections on computer animation

**Quiz**
- Check Quiz 03: Modules 5, 6, 7, 8 – Modern Animation on Bb (Must be taken by 11:59pm Sunday)
Week 14

<table>
<thead>
<tr>
<th>Module 9: Student Cumulative Assessment</th>
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<tbody>
<tr>
<td><strong>Activities in Class</strong></td>
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<tr>
<td>• Final Exam</td>
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<tr>
<td>• The exam is taken in class and includes:</td>
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<tr>
<td>o Recognition of any film clip from required viewing for the semester</td>
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<td>o Objective test questions which cover any part of Chapters 6-12 in the Beck text</td>
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<tr>
<td>o 5 paragraph essay answering the question: “In what ways is this (person, place, artifact – your choice from a list) historically important?”</td>
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Week 15

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<thead>
<tr>
<th>Module 10: Student History Projects</th>
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<tr>
<td><strong>Activities in Class</strong></td>
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<tr>
<td>• Students, as scheduled, will present their semester research project</td>
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<tr>
<td>• Please do not read anything out loud</td>
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<tr>
<td>• Please plan ways in which you can involve the class in your presentation through discussion and interaction</td>
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<td>• Please practice your presentation so that it will run smoothly</td>
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<td>• Class members will fill out an evaluation form for each presentation</td>
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**UNIVERSITY POLICIES AND RESOURCES**

Please review the following links for important information on University policies:

- [Academic Calendar/Registrar Information](#)
- [Bookstore](#)
- [Honor/Plagiarism Policy](#)
- [Regent Library](#)
- [Student Services](#) (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- [Technical Support – University Helpdesk](#)
- Student Course Evaluations

*At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.*

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