

ביה"ס לקולנוע וטלוויזיה ע"ש סטיב טיש
הפקולטה לאמנויות ע"ש יולנדה ודוד כץ
אוניברסיטת תל אביב



Animated Worlds: Understanding Animation in Cinema Studies

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In this online course we will try to understand what animation essentially is, how its practice differs from live-action filmmaking, and why its history should be understood as an integral part of the official history of film. "Born from animation," as Lev Manovich famously claimed, "cinema pushed animation to its boundary, only to become one particular case of animation in the end." Although animation studies had been traditionally placed at the margins of moving-image scholarship with little critical acknowledgement, a renaissance in academic discourse focused on new research methods has become dominant lately. This course will express such new wave of thinking, and will address world-wide animation within its political, historical, and aesthetic contexts. It will move along several methodologies, combining an overview of historical milestones in the development of animation (from the early experiments of Eadweard Muybridge to the 3D revolution of digital animation), a formal analysis of specific strategies and traditions (classical or experimental animation), and an auteurist understanding of major animators and studios (Disney or Fleischers).

Sessions and Readings:

1. Introduction + Origins of Animation in Early Cinema

Required Reading:

Gunning, Tom. "The Cinema of Attractions: Early Film, Its Spectators and the Avant-Garde." *The Animation Studies Reader* (eds. Dobson, Roe, Ratell and Ruddell), Bloomsbury, 2019: 17-25.



Optional Reading:

Leslie, Esther. "Animation and History." *Animating Film Theory* (ed. Karen Beckman), Duke University Press, 2014: 25-36.

2. Winsor McCay and the Development of the Animation Industry

Required Reading:

Morton, Drew. "Sketching Under the Influence? Winsor McCay and the Question of Aesthetic Convergence Between Comic Strips and Film." *Animation: An Interdisciplinary Journal* 5.3, 2010: 295-312.

Optional Reading:

Crafton, Donald and David Nathan. "The Making and Re-making of Winsor McCay's *Gertie* (1914)." *Animation: An Interdisciplinary Journal* 8.1 (2013): 23-46.

3. Defining Animation and the Early Subversive Films of Dave and Max Fleischer

Required Reading:

Greenberg, Raz. "The Animated Text: Definition." *Journal of Film and Video* 63.2 (2011): 3-10.

Optional Reading:

Telotte, J.P. "Man and Superman: The Fleischer Studio Negotiates the Real." *Quarterly Review of Film and Video* 27.4 (2010): 290-298.

4. Disney's Experiments in Technological Attractions

Required Reading:

Wells, Paul. "The Disney Effect." In *Animation and America*. Edinburgh University Press, 2002: 38-59.



Optional Reading:

Langer, Mark. "The Disney-Fleischer dilemma: product differentiation and technological innovation." *Screen* 33:4 (1992): 343-360.

5. Animated Realism and Disney's Adventures in Hyper-Reality

Required Reading:

Rowley, Stephen. "Life Reproduced in Drawings: Preliminary Comments on Realism in Animation." *Animation Journal* 13 (2005): 65-85.

Optional Reading:

Mihaela, Mihailova. "Realism and Animation." In *The Animation Studies Reader* (eds. Dobson, Roe Ratell and Ruddell), Bloomsbury, 2019. 47-58.

6. Animation Spectrum and Experimental Animation

Required Reading:

Taberhman, Paul. "Experimental Animation." In *The Animation Studies Reader* (eds. Dobson, Roe Ratell and Ruddell), Bloomsbury, 2019: 133-144.

Optional Reading:

Rogers, Holly. "The Musical Script: Norman McLaren, Animated Sound, and Audiovisuality." *Animation Journal* 22 (2014): 68-84.

7. Politics and Affect in Animation: WWII Propaganda and Postwar Animation in Eastern Europe

Required Reading:

Moritz, William. "Narrative strategies for resistance and protest in Eastern European animation." In *A Reader in Animation Studies*. Ed. Jayne Pilling, 1997: 38-47

Optional Reading:

Wells, Paul. "Body consciousness in the films of Jan Svankmajer." in *A Reader in Animation Studies*. Ed. Jayne Pilling, 1997: 177-194.



8. The Animated Documentary: Expanding the Boundaries of the Nonfiction Film

Required Reading:

Honess Roe, Annabelle. "Absence, Excess and Epistemological Expansion: Towards a Framework for the Study of Animated Documentary." In *Animation: An Interdisciplinary Journal* 6:3 (2011): 215 – 231.

Optional Reading:

Landesman, Ohad and Roy Bendor. "Animated Recollections and Spectatorial Experience in *Waltz with Bashir*." In *Animation: An Interdisciplinary Journal* 6.3 (2012): 353 – 370.

9. Manga and Anime in Japan

Required Reading:

Napier, Susan, J. "Why Anime?", "Anime and Local/Global Identity", *From Akira to Princess Mononoke: Experiencing Contemporary Japanese Animation*. New York: Palgrave, 2001: 3-38.

Optional Reading:

Denison, Rayna. "Anime's Bodies". *The Animation Studies Reader* (eds. Dobson, Roe Ratell and Ruddell), Bloomsbury, 2019: 257-276.

10. Digital Animation: 3D, Motion Capture and the Blurred Boundaries Between Film and Animation

Required Reading:

Freedman, Yacov. "Is it Real ... or is it Motion Capture? The Battle to Redefine Animation in the Age of Digital Performance." *The Velvet Light Trap* 69 (Spring 2012): 38 – 49.



Optional Reading:

Bode, Lisa. "The Uncanny Valley", in: *The Animation Studies Reader* (eds. Dobson, Roe Ratell and Ruddell), Bloomsbury, 2019: 59-68.

Course Assignments and Grade Division:

Final Exam (multiple-answers questions) 100%

Optional Readings:

Beckman, Karen (ed.). *Animating Film Theory*. London: Duke University Press, 2014.

Buchan, Suzanne. *Pervasive Animation*. New York: Routledge, 2013.

Cholodenko, Alan. *The Illusion of Life II: More Essays on Animation*. Power Publications, 2011.

Crafton, Donald. *Before Mickey: The Animated Film 1898-1928*. University of Chicago Press, 1993.

--- *Shadow of a Mouse: Performance, Belief, and World-Making in Animation*. Los Angeles: University of California Press, 2013.

Furniss, Maureen. *Animation: The Global History*. Thames & Hudson, 2017.

---. *Art in Motion: Animation Aesthetics*. London: John Libbey & Company, 2009.

Klein, Norman M. *7 Minutes: The Life and Death of the American Animated Cartoon*. London: Verso, 1993.

Leslie, Esther. *Hollywood Flatlands: Animation, Critical Theory and the Avant Garde*. Verso, 2004.

Martin, Leonard. *Of Mice and Magic: A History of American Animated Cartoons*. Plume Publishing, 1987.

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Pilling, Jayne (ed.). *A Reader in Animation Studies*. Minneapolis: Indiana University Press, 1998.

Robinson, Chris. *Animators Unearthed: A guide to the Best of Contemporary Animation*. New York: Continuum, 2010.

Wells, Paul. *Animation: Genre and Authorship*. London: Wallflower Press, 2002

--- *Animation and America*. New Jersey: Rutgers University Press, 2002.