

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

Spring Semester, 2023
Online Course (on Moodle)

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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:

Eco, Umberto. "The City of Robots" *Travels in Hyper Reality: Essays*. Houghton Mifflin Harcourt, 1990: 87-105 (in ePub version).

Baudrillard, Jean. "The Hyperreal and the Imaginary", *Simulacra and Simulation*. University of Michigan Press, 1994: 12-14.

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 100%

Additional Reading List

General

- 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.
- 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.
- 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.

Early Animation

- 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.

Winsor McCay and the Development of the Animation Industry:

- Canemaker, John. *Winsor McCay: His Life and Art*. CRC Press, 2018.
- Hoffer, Tom W. "From Comic strips to animation: some perspective on Winsor McCay." *Journal of the University Film Association* 28, no. 2 (1976): 23-32.

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

- Brophy, Philip. "The animation of sound." *The illusion of life: Essays on animation* (1991): 67-112.
- Cartwright, Lisa. "The hands of the animator: Rotoscopic projection, condensation, and repetition automatism in the Fleischer apparatus." *Body & Society* 18, no. 1 (2012): 47-78.
- McCloud, Scott. *Understanding Comics: The Invisible Art.* William Morrow Paperbacks, 1994.
- Wells, Paul. *Animation: Genre and Authorship.* Wallflower Press, 2002.
- Hendershot, Heather. "Secretary, Homemaker, and 'White' Woman: Industrial Censorship and Betty Boop's Shifting Design." *Journal of Design History* 8, no. 2 (1995): 117-130.
- Holberg, Amelia S. "Betty Boop: Yiddish Film Star." *American Jewish History* 87, no. 4 (1999): 291-312.
- Klein, Norman M. "Animation as Baroque: Fleischer Morphs Harlem; Tangos to Crocodiles." *The Sharpest Point: Animation at the End of Cinema*, Toronto: YYZ Books (2005): 27-48.

Disney's Experiments in Technological Attractions

- Mikulak, Bill. "Disney and the Art World: The Early Years." *Animation Journal* 4, no. 2 (1996): 18-42.
- Wells, Paul. "The Disney Effect". *Animation and America.* Rutgers University Press, 2002. 38-59.

Animated Realism and Disney's Adventures in Hyper-Reality

- Culhane, John. *Walt Disney's Fantasia.* Abrams, 1983.
- Cunningham, Amanda Michelle. "Walt Disney and the propaganda complex: Government funded animation and Hollywood complicity during WWII." (2014). 30-64
- Fernandez, Daniel. "The Sorcerer's Apprentices: Authorship and Sound Aesthetics in Walt Disney's Fantasia." PhD diss., Florida Atlantic University, 2017.
- Pallant, Chris. *Demystifying Disney: a history of Disney feature animation.* Bloomsbury Publishing USA, 2011.
- Mihaela, Mihailova. "Realism and Animation." In *The Animation Studies Reader* (eds. Dobson, Roe Ratell and Ruddell), Bloomsbury, 2019. 47-58.

Animation Spectrum and Experimental Animation

- Beckman, Karen. 'Documentary, Animation, Poetry: How Norman McLaren and Margaret Tait Respond – Directly and Indirectly – to War', *Animation Journal*, Vol. 22, 2014, 46-52.
- Furniss, Maureen (ed.). *Animation - Art and Industry*. London: John Libbey Publishing, 2012.
- Buchan, Suzanne (ed.). *Pervasive Animation*. New York: Routledge, 2013.
- Rogers, Holly. "The Musical Script: Norman McLaren, Animated Sounds and Audiovisuality" *Animation Journal* 22 (2014): 68-84.

Politics and Affect in Animation: WWII Propaganda and Postwar

Animation in Eastern Europe

- Slowik, Mary. "Telling 'What Is': Frame Narrative in Zbig Rybczynski's Tango, Wendy Tilby and Amanda Forbis's *When the Day Breaks*, and Yuri Norstein's *Tale of Tales*." *Animation* 9, no. 3 (2014): 281-298.
- Whybray Adam. *The Art of Czech Animation: A History of Political Dissent and Allegory*. London: Bloomsbury, 2000.
- Kitson, Clare. *Yuri Norstein and Tale of Tales: An Animator's Journey*. Bloomington: Indiana University Press, 2005.
- Hyun-Keong, Kim. "A Study of The Crystal-image in Yuri Norstein's Animated Film" *The Korean Society of Cartoon and Animation Studies* 38 (2015): 93-114.

The Animated Documentary: Expanding the Boundaries of the Nonfiction Film

- Fore, Steve. "Reenacting Ryan: The Fantasmatic and the Animated Documentary." *Animation: An Interdisciplinary Journal* 6(3), 2011. 277-292.
- Nea Ehrlich. "Conflicting realisms: animated documentaries in the post-truth era." *Studies in Documentary* 15.1 (2001): 20-40.
- Cristina Formenti, "The sincerest form of docudrama: re-framing the animated documentary". *Studies in Documentary Film* 8.2 (2014): 103-115.
- Miller, Giulia. *Studying Waltz with Bashir*. Auteur Publishing, 2017.

Manga and Anime in Japan

- Greenberg, Raz. *Hayao Miyazaki: Exploring the Early Work of Japan's Greatest Animator*. Bloomsbury Publishing USA, 2018.
- Mumcu, Sema, and Serap Yilmaz. "Anime landscapes as a tool for analyzing the Human-Environment relationship: Hayao miyazaki films." In *Arts*, vol. 7, no. 2, p. 16. Multidisciplinary Digital Publishing Institute, 2018.

- Napier, Susan J. "Matter out of Place: Carnival, Containment, and Cultural Recovery in Miyazaki's *Spirited Away*." *The Journal of Japanese Studies* (2006): 287-310.
- Swale, Alistair. "Miyazaki Hayao and the Aesthetics of Imagination: Nostalgia and Memory in *Spirited Away*." *Asian Studies Review* 39, no. 3 (2015): 413-429.

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

- Haswell, Helen. "To infinity and back again: hand-drawn aesthetic and affection for the past in Pixar's pioneering animation." *Alphaville: Journal of Film and Screen Media* 8 (2014): 1-17.
- Honess Roe, Annabelle. "Uncanny indexes: Rotoshopped interviews as documentary." *Animation* 7, no. 1 (2012): 25-37.
- Tudor, Deborah. "Light bouncing: Digital processes illuminate the cultural past." *Jump Cut: A Review of Contemporary Media* 52 (2010).