HISTORY OF ANIMATION – THE HOLLYWOOD CARTOON
FMTV-UT.  T.B.D.

DAY/TIME: T.B.D.
INSTRUCTOR: T.B.D.
EMAIL: T.B.D
OFFICE/HOURS: T.B.D.

No Prerequisites.

Description: A survey of the art and craft of the American animation industry, as an internationally popular art form developed in west coast studios by individual artists, producers and craftspeople using innovative artistic and cinematic techniques. Discussions include: the worldwide influence of “The Hollywood Cartoon”; the growth of the art form of animation; its place in popular culture; techniques, content and styles; use of ethnic and sexual stereotypes; evolving technologies past and present; the influence of Japanese anime on modern Hollywood cartoons and vice versa, among other topics.

Rationale: Students will gain an understanding and develop critical analysis skills regarding the arts and crafts of classic and modern animated films created and/or developed in West Coast animation studios, such as: story structure and content; principles of motion, design; character creation and visualization; techniques of personality animation; cinematic technologies; history of the art form; business practices, promotional practices and audience reaction.

Student Learning Objectives and Outcomes:

The following course objectives and purpose of this course include:

1. Students will exhibit a working knowledge of the origin, development and worldwide influence of the creative processes of films made by personnel at west coast animation studios.
2. Students will study historically important classic and contemporary methods and theories re animation history and production processes.

3. Students will learn to locate and recognize materials regarding “The Hollywood Cartoon,” e.g., the Margaret Herrick Library in Los Angeles.

4. Students will gain understanding of strengths and weaknesses of the films, artists and methods analyzed.

**Outcome Anticipated for Course:**

By the end of the term, students will have gained a solid understanding of “The Hollywood Cartoon,” its history, techniques, key artists, studios and producers, and its worldwide influential reach.

**SCREENINGS**

Students are expected to watch films that are not shown in their entirety in class and to see current releases.

**SUGGESTED READING**


*The Illusion of Life – Disney Animation* by Frank Thomas and Ollie Johnston. 1981, revised 1995 Disney Editions


**ASSESSMENT**

50% - Punctuality, fulfillment of requirements, in-class participation, short assignments.

50% - Two required essays are due and delivered on time, one at mid-term and the other on the last day of class. Also, students will maintain an “Idea Journal,” recording thoughts, research, and observations regarding the Hollywood Cartoon, which is also be delivered to the instructor in the last class.

The assignments must be turned in on time to pass the course.

Students are expected to participate fully, to learn to give objective, constructive and supportive feedback to one another.
Absence and lateness will have a serious impact on the student’s grade. Missing two classes or more will lower the grade by as much as one full letter point. Arriving late three times equals one missed class.

No mobile phones are allowed in class. Turn them off before walking into the classroom.

Eating is not allowed in class.

**WEEK TO WEEK**

**WEEK 1**
Introduction and explanation of the creative “how-to” process in the making of animated films, from ideas and concepts to fruition on the screen.
Before the “Hollywood Cartoon”: 1898-1923 Origins of film animation. Pre-cinema optical toys (flipbook, zoetrope, etc.). Early animators: e.g., Blackton, Cohl, McCay, Barre, Terry, Bray, Fleischer. New York-based founding of the studio system -- the division between animation as an art form and an industry.
1923: Walt Disney moves from Kansas City to Hollywood, establishes the first west coast animation studio.
Screening of examples.

**WEEK 2**
Walt Disney Studio’s earliest Hollywood films, the first animation studio established on the west coast, e.g. *Alice in Cartoonland* series; *Oswald the Lucky Rabbit* series; *Mickey Mouse* series. Identifying/codifying Core Principles of Animated Storytelling; innovative soundtracks combining voice, music and sound effects; Chouinard Art Institute fine art schooling for Disney’s animators, and hiring of experienced New York animators; the beginnings of “personality animation.”
Screening of examples.

**WK 3**
From the *Silly Symphonies* to *Snow White*. Disney era of unprecedented experimentation and education.
New artistic and technological advances in animation production, e.g., Technicolor; storyboards; sophisticated music composition and recording; art school on the studio lot; refinement of character animation and special effects; Multiplane Camera, etc.
Screening of examples.

**WK 4**
Former Disney animator/directors form new studios in Hollywood, e.g., Ub Iwerks
Studio (Iwerks was original designer and head animator of Mickey Mouse); both Warner Bros. and MGM cartoon studios were formed by Hugh Harman and Rudy Ising; Walter Lantz, who inherited Disney’s Oswald series, formed Universal Studio’s animation department. Screening of examples.

**WK 5**
First Golden Era of Disney feature-length animated films: *Snow White and the Seven Dwarfs* (1937); *Pinocchio* (1940); *Fantasia* (1940); *Dumbo* (1941); *Bambi* (1942). Screening of examples.

**WK 6**

**WK 7**
The Golden Age (1940s-1950s) of Warner Bros. shorts animation characters (Bugs Bunny, Daffy Duck, et al) surpass Disney in popularity. Directing styles of Tex Avery; Bob Clampett; Friz Freleng; Chuck Jones. Screening of examples.

**Mid-term essay due**: a five-page typewritten double-spaced essay of 1250 words recapping the previous six weeks of information and material, emphasizing the student’s opinions of it.

**WK 8**
New Frontiers: UPA (United Productions of America) creates a graphic and content revolution in animation that reverberates in studios worldwide, e.g., Croatia’s Zagreb Film; UK’s Halas and Batchelor, among others. Directors include John Hubley, Pete Burness, Robert Cannon, et al. Films include *Gerald McBoing Boing; The TellTale Heart; Madeline; Rooty Toot Toot; Mr. Magoo* series, etc. Screening of examples.

**WK 9**
Television Animation – Mid-century TV commercials, series & specials e.g. Hanna-Barbera; John and Faith Hubley (*Everybody Rides the Carousel; Of Stars and Men*); Chuck Jones series; UPA series. Screening of examples.

**WK 10**
Postwar Disney features and on television (*Disneyland/Mickey Mouse Club TV series*) to 1966 (Walt Disney’s death).
Screening of examples.

**WK 11**
1980s Disney Renaissance with new young artists, e.g. *The Little Mermaid; Beauty and the Beast, The Lion King*; among others,
Screening of examples.

**WK 12**
DreamWorks Animation (Jeffrey Katzenberg) challenges Disney's domination of the feature market, e.g. 
*Prince of Egypt; Antz, Shrek series; Kung Fu Panda; How to Train Your Dragon*, among others.
Screening of examples.

**WK 13**
Hollywood Animation *not* made in Hollywood:
Blue Sky Studios (Westchester, N.Y.) - *Ice Age series; Rio series;* 
Aardman Films (UK) - *Chicken Run; Wallace & Gromit - The Curse of the Were Rabbit; The Pirates* 
Laika (Portland, OR.) - *Coraline; ParaNorman; Kubo and the Two Strings*
Screening of examples.

**WK 14**
Pixar Animation Studios (Emeryville, CA.) - CGI innovations (*Toy Story series; Monsters Inc.; The Incredibles; Finding Nemo; Brave; Up; Inside Out*, among others. 
The Hayao Miyazaki factor: how Japanese anime and Miyazaki’s films’ themes on environmentalism, pacifism, feminism, love and family, influenced modern The Hollywood Cartoon style, characterizations, concepts and programming. 
Screening of examples.

Final essay is due; and also the student’s Idea Journal.

**FINAL NOTES**

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center 212-998-4980. Please let your instructor know if you need help connecting to these resources.

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