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| **Course** | American Animated Film | **Year** | 2023/2024 |
| **Study programme** | English Studies | **ECTS** | 3 |
| **Department** | Department of English Studies |
| **Level of study programme** | ☒Undergraduate | ☐Graduate | ☐Integrated | ☐Postgraduate |
| **Type of study programme** | ☐Single major☒Double major  | ☒University | ☐Professional | ☐Specialized |
| **Year of study** | ☐ 1. | ☒2. | ☐ 3. | ☐ 4. | ☐ 5. |
| **Semester** | ☐Winter☒Summer | ☐ I. | ☐ II. | ☐ III. | ☒ IV. | ☐ V. |
| ☐ VI. | ☐ VII. | ☐ VIII. | ☐ IX. | ☐ X. |
| **Status of the course** | ☐Compulsory | ☒Elective | ☒Elective course offered to students from other departments | **Teaching Competencies** | ☐ YES ☒ NO |
|  **Workload** | 30 | **L** | 15 | **S** | 0 | **E** | **Internet sources for e-learning** | ☐ YES ☒ NO |
| **Location and time of instruction** | Room 157, 17.00 | **Language(s) in which the course is taught** | English |
| **Course start date** | February 2024. | **Course end date** | June 2024. |
| **Enrolment requirements** | students should be enrolled in the 4th semester |
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| **Course coordinator** | Rajko Petković, PhD, full professor |
| **E-mail** | rpetkovi@unizd.hr | **Consultation hours** | Monday, 15,30 – 17,00; by e-mail; Office 132 |
| **Course instructor** | Rajko Petković, PhD, full professor |
| **E-mail** | rpetkovi@unizd.hr | **Consultation hours** | Monday, 15,30 – 17,00; by e-mail; Office 132 |
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| **Mode of teaching** | ☒Lectures | ☒Seminars  | ☐Exercises | ☐E-learning | ☐Field work |
| ☐Individual assignments | ☒Multimedia and network | ☐Laboratory | ☐ Mentoring | ☐Other |
| **Learning outcomes** | - the ability to compare and use relevant theoretical approaches to American animated film- the ability to define stylistic and narrative features of American animated film - the ability to analyze the socio-historical context of American animated films - the ability to demonstrate independent critical judgement and analytical skills in relation to American animated film and to apply this to writings |
| **Learning outcomes at the Programme level** | - recognize and describe relevant ideas and concepts- connect different approaches, perceptions, and knowledge through an interdisciplinary approach- apply a critical and self-critical approach in argumentation- carry out scientific research investigations- apply ethical principles in conducting investigations and in resolving issues independently and in a group- assess the importance of working in an international context |
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| **Assessment criteria**  | ☒Class attendance | ☒Preparation for class | ☐Homework | ☐Continuous evaluation | ☐Research |
| ☐Practical work | ☐Experimental work | ☐Presentation | ☐Project | ☒ Seminar |
| ☒ Test(s) | ☐Written exam | ☒Oral exam | ☐Other: |
| **Conditions for permission to take the exam** | class attendance (80% full-time students; 50% associate students), accepted seminar paper, participation in class discussions, mid-term exam |
| **Exam periods** | ☐Winter | ☒Summer | ☒Autumn­ |
| **Exam dates** |  | June 2024. (check Raspored ispita / Exam Schedule at the department pages) | September 2024. (check Raspored ispita / Exam Schedule at the department pages) |
| **Course description** | In animated film individual drawings, paintings, paper cutouts, puppets or clay figures are photographed frame by frame. Each frame differs slightly from the one preceding it, giving the illusion of movement when frames are projected in rapid succession at 24 frames per second. History of animation can be roughly divided into four important eras – pioneer era, classical, modernist and computer animation. In each of these eras American cinema had a very pronounced, and very often the dominant role, ranging from Winsor McCay in the early, Walt Disney in classical, the UPA company in modernist and the animation company Pixar in computer age. All these filmmakers and companies were extremely important for expanding the language of the animated medium, with the seminal importance of Walt Disney, whose artistic persona is often identified with animation in general. The UPA animation company is particularly important for Croatian animation, because limited animation inaugurated by the company had a decisive influence on the world-famous Zagreb School of Animation.Seminars will deal with the topics closely related to the course contents. |
| **Course content** | 1. Introduction: defining animation; animation techniques2. American animation in silent period; Winsor McCay3. Development of Walt Disney’s animation; full animation4. Classical films of Disney’s golden age: From Snow White and the Seven Dwarfs to Bambi5. Case study: Snow White and the Seven Dwarfs6. Unrealistic animation of the Warner Bros. studio7. Mid-term exam8. UPA and development of limited animation9. Other important Hollywood studios (Metro Goldwyn Mayer, the Fleischer brothers, Paramount…)10. Disney’s ‘silver age’ – postwar successes11. American animation of the seventies and the eighties12. The Disney company from the nineties13. Rise of digital animation (Ice Age, Shrek…)14. Classics of Canadian animation (Norman McLaren, Frédéric Back, Ishu Patel…)15. Final revision of the course |
| **Required reading** | Barrier, Michael. *Hollywood Cartoons: American Animation in its Golden Age*. New York: Oxford University Press, 1999.Maltin, Leonard. *Of Mice and Magic – A History of American Animated Cartoons*. 2nd ed. New York: Penguin Books Ltd, 1987.Petković, Rajko. *Američki animirani film do 1941. godine*. Zadar: Sveučilište u Zadru, 2018.Solomon, Charles. *Enchanted Drawings: The History of Animation*. New York: Alfred A. Knopf, 1989. |
| **Additional reading** | Adamson, Joe: *Tex Avery: King of Cartoons*. New York: Da Capo Press, 1975.Ajanović, Midhat. *Animacija i realizam*. Zagreb: Hrvatski filmski savez, 2004.Ajanović, Midhat. *Karikatura i pokret – Devet ogleda o crtanom filmu*. Zagreb: Hrvatski filmski savez, 2008.Barrier, Michael. *The Animated Man. A Life of Walt Disney*. Berkeley and Los Angeles: University of California Press, 2007.Beck, Jerry (ed.). *The 50 Greatest Cartoons: As Selected by 1,000 Animation Professionals*. Atlanta: Turner Publishing, 1994.Beck, Jerry (ed.). *Animation Art: From Pencil to Pixel, the Illustrated History of Cartoon, Anime & CGI*. London: Flame Tree Publishing, 2004.Beck, Jerry (ed.). *The 100 Greatest Looney Tunes Cartoons*. San Rafael, California: Insight Editions, 2010.Bendazzi, Giannalberto. *Cartoons: One Hundred Years of Cinema Animation*. Bloomington and Indianapolis: Indiana University Press, 1995.Blair, Preston. *Cartoon Animation*. Irvine, California: Walter Foster Publishing, 1994.Canemaker, John. *Winsor McCay: His Life and Art*. New York: Abbeville Press, 1987.Canemaker, John. *Walt Disney's Nine Old Men and the Art of Animation*. New York: Disney Editions, 2001.Cavallaro, Dani. *The Animé Art of Hayao Miyazaki*. Jefferson, North Carolina: McFarland & Company, 2006.Cavalier, Stephen. *The World History of Animation*. London: Aurum Press, 2011.Cotte, Olivier. *Secrets of Oscar-winning Animation: Behind the Scenes of 13 Classic Short Animations*. Amsterdam: Focal Press, 2007.Crafton, Donald. *Before Mickey: The Animated Film, 1898-1928*. Cambridge, Massachusetts: The MIT Press, 1982.Edera, Bruno. *Full Length Animated Feature Films*. New York: Hastings House, 1977.Halas, John. *Masters of Animation*. Topsfield, Massachusetts: Salem House, 1987.Horn, Maurice. *The World Encyclopedia of Cartoons*. New York: Chelsea House, 1980.Kitson, Clare. *Yuri Norstein and* Tale of Tales*: An Animator's Journey*. Bloomington: Indiana University Press, 2005.Klein, Norman M. *7 Minutes – The Life and Death of the American Animated Cartoon*. London: Verso, 1993.Lazić, Radoslav. *Režija filmske animacije*. Beograd: R. Lazić, 2012.Lenberg, Jeff. *The Encyclopedia of Animated Cartoons*. New York: Facts on File, 1991.Maltin, Leonard. *The Disney Films*. 4th ed. New York: Disney Editions, 2000.Marušić, Joško i suradnici. *Alkemija animiranog filma: povijest – estetika - tehnologija*. Zagreb: Meandar, 2004.Munitić, Ranko. *Uvod u estetiku kinematografske animacije*. Zagreb: Filmoteka 16, 1982.Osmond, Andrew. *100 Animated Feature Films*. New York: Palgrave Macmillan, 2010.Richmond, Simon. *The Rough Guide to Anime*. London: Rough Guides, 2009.Russett, Robert i Starr, Cecile. *Experimental Animation: An Illustrated Anthology*. New York: Van Nostrand, 1976.Schneider, Steve. *That's All Folks: The Art of Warner Bros. Animation*. New York: Henry Holt, 1988.Taylor, Richard. *The Encyclopedia of Animation Techniques*. London: Quarto Publishing, 1996.Thomas, Frank i Johnston, Ollie. *Disney Animation: The Illusion of Life*. New York: Abbeville Press, 1981.Turković, Hrvoje. *Život izmišljotina: Ogledi o animiranom filmu*. Zagreb: Hrvatski filmski savez, 2012.Wells, Paul. *Understanding Animation*. London & New York: Routledge, 1998.Wells, Paul. *Animation: Genre and Authorship*. London: Wallflower Press, 2002.Wiedemann, Julius (ed.). *Animation Now!*. New York: Taschen, 2007. |
| **Internet sources** | - |
| **Assessment criteria of learning outcomes** | Final exam only |  |
| ☐Final written exam | ☒ Final oral exam | ☐Final written and oral exam | ☐Practical work and final exam |
| ☐Only test/homework  | ☒ Test | ☒ Seminar paper | ☐Seminar paper and final exam | ☐Practical work | ☐other forms |
| **Calculation of final grade** | 10% - attendance; 20% - seminar paper; 30% - test; 40% - oral exam |
| **Grading scale**attendance: 0,25 ECTS preparation for class: 0,25 seminar paper: 0,50test: 1 oral exam: 1 | below 60% | Failure (1) |
| 60-69% | Satisfactory (2) |
| 70-79% | Good (3) |
| 80-89% | Very good (4) |
| above 90% | Excellent (5) |
| **Course evaluation procedures** | ☒Student evaluations conducted by the University☐Student evaluations conducted by the Department☐Internal evaluation of teaching☐Department meetings discussing quality of teaching and results of student evaluations☐Other |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;-various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to. |