

Film 3910-02: Classical Cel Animation

TTH 6-8

Pigott 107

Dr. Kirsten Thompson



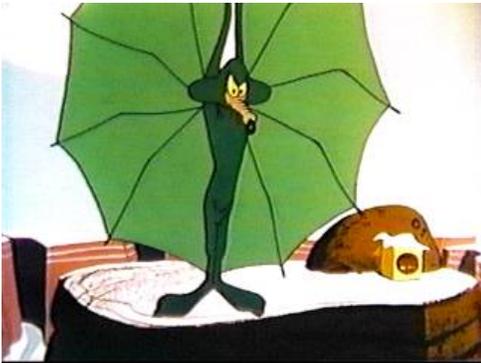
Shhh! Be vewwy vewwy quiet. I'm hunting wabbits!

With iconic characters like Elmer Fudd, Mickey Mouse, Popeye the Sailor and Wile E. Coyote, classical cel animation has shaped

American popular culture. This class will explore the influential role of cel animation in the United States from the 1890's through to the 1960's, as an industrial form that is still enormously influential on contemporary shows like *Family Guy* and *The Simpsons*. We'll study the development of cel animation as an industry, production process and series of aesthetic and generic strategies, while we

survey technological developments like the role of sound, music and color and the emergence of personality animation with characters like Bugs Bunny and Felix the cat. We'll trace the vexed ways in which animation engaged with, reproduced or transgressed different representations of race and gender and consider the influential role that animation played in World War II propaganda films, and in graphic modernism.

This class can fulfill your genre requirement for Film Majors (PEP required)



Each week the first class will be a screening of a feature film, while the second class will be devoted to group work, viewing of clips and some lecturing (Roughly 70 % group work & analysis and 30 % lecture). Together we will practice close analysis of the weekly readings and film. You will be expected to participate in class discussions, complete all class assignments on time and see all scheduled films. As the quarter system moves very quickly, it is essential you come to class prepared. Each week as part of your homework you will also be required to watch one additional film at home (via Kanopy Streaming online) and to write a short (2-3 page) report on its connection to the weekly readings and lectures. I will post more specific questions or guides on Canvas and announce them each week in class. Please bring your textbooks and syllabus to every class and complete the weekly reading assignments *in advance* of each class.

Office Hours: Tuesday 1-3, Rm 514 Casey

I expect everyone to come and see me at least once in the term. Come see me earlier rather than later, and tell me about your expectations for the class and what topics interest you most. Email me if this time is not convenient and we can make another time.

Course Learning Objectives

Students who pass this course will be able to:

- Demonstrate knowledge of the history, aesthetics, institutional contexts and theories of American cel animation, from its beginnings in the 1890s until 1960
- Comprehend the formal properties and production processes of cel animation
- Situate classical cel animation in its social, cultural and historical contexts

Textbooks (required)

- 1) Maureen Furniss, *A History of Animation* New York: Thames & Hudson, 2016)
- 2) Leonard Maltin, *Of Mice and Magic; A History of American Animated Cartoons*, (Plume: NY) 1987, revised edition

Generally films will be available on course reserves in the Lemieux Library. There are a number of animated films from outside the American tradition on Kanopy, Lemieux Library's streaming film service http://primo.seattleu.edu/SEAU:seau_rec_1:CP71228581550001451 (which holds major collections from Criterion, Janus and Kino Lorber) but most films seen in class (Disney, Warner BRos, Fleischer Bros) are not available here and must be purchased, rented from Scarecrow or watched on DVD on reserve at Lemieux. See e.g. <https://seattleu-kanopystreaming-com.proxy.seattleu.edu/s?query=%20animation>. You can watch some Loony Toons and Disney cartoons on Amazon streaming service and more Disney on DVD rental by mail on DVD.com as well as on other major streaming services such as Netflix, Hulu, and Amazon Prime, and for rental from Scarecrow Video (see <http://blog.scarecrow.com/hourslocation/>). The SU library also enables you to borrow films from other libraries through the SUMMIT interlibrary loan system and from University of Washington.

I will place on 4 hour reserve most of the films we watch each week after they have screened in class on Tuesday.

Recommended Reading:

Additional required & recommended articles will be listed on syllabus and available in pdf form on Canvas.

EXPECTATIONS AROUND WRITING

I'm a stickler for details and a tough grader. If you pay attention to details around presentation, spelling and grammar, follow the citation rules precisely, and avoid some common writing problems in film studies (see handouts on Canvas for writing tips, on avoiding common errors like comma splices, apostrophe mistakes and sentence fragments) you will be in good shape to get a C. If you spend time carefully expressing your argument and backing it up with closely observed textual details, you will move your grade up to a B. If you spend time watching the cartoon/feature a second time, demonstrate individual research and the careful expression of your *own* ideas, you are more likely to move up to an A. All written work will also be submitted to Turnitin on Canvas as well as in analogue form to me.

You are expected to have the ability to write college-level essays with appropriate documentation and formatting. (see <https://owl.english.purdue.edu/owl/resource/747/01/> for guidance on MLA style) and to take detailed lecture notes.

Please see Writing Tips (pdf) on Canvas under Assignments and read it before all assignments. You will be penalized for every 5 spelling or grammatical errors. Consult the Learning center if you are unsure about any of this. (see <https://www.seattleu.edu/learning-assistance/> for more online writing resources, and links to get tutoring help with your assignments)

COURSEWORK: short paper 20%; Group Presentation 20 %; Research essay 30 %; attendance & participation 10 %; final test 20%

Short Paper (20%): What is the weirdest cartoon you can find from the classical cel era? What makes it weird, exactly?

select one classical cartoon not seen in class (1895-1950) from Disney, Fleischer, MGM, Walter Lantz or another American cartoon studio and write a close textual analysis of its visual style and comedic approach in response to this question (Further info on Canvas under Files/Assignments)

Length: 5 pages. Due Date: Jan 24

Group Presentation (20%): I will assign you in 3 groups of 3-4 in Week 2 and select the dates for your presentation. Your group will present on a Thursday Feb 9. Identify two animated shorts (less than 10 minutes) or a short sequence from an animated feature (10 minutes or less) and present an interesting component of **its style** or **its approach to humor** and in a 20 minute presentation (any format, from powerpoint to pecha kucha to film to graphic novel to reenactments). One cartoon must be made between 1895-1960 and one from 1960-2016 (theatrical or television or webisode). You should prepare handouts for the class which lists useful background information on the animated films. You should also have a written summary of your presentation to hand to me at the time you give your presentation. The film can be classic or contemporary

Due Date: Thursday class Feb 9

Research Essay 30 %

With reference to a midterm take home question, you will write a comparative research paper discussing a cartoon of your own selection, that will be due in class and on turnitin by **Feb 21 (more info TBA on Canvas)**.

Compare one scene from one contemporary and one classical cel (1920's-1955) animated short or feature and discuss it in terms of character development, narrative approach or aesthetic style. Do not consult other writers or critics on your film: I want to see evidence of your own thinking. e.g. suggested comparisons: *Snow White* (Fleischer Bros, 1933) and *Snow White* (Disney, 1937) *Poor Cinderella* (Fleischer Bros, 1934) <https://www.youtube.com/watch?v=wjpCaEhBNJU> and *Cinderella* (Disney, 1950); *The Adventures of Prince Achmed* (Lotte Reiniger, 1926) & *Aladdin* (Disney/Clements & Musker, 1993); *Scrub Me Mamma with a Boogie Beat* (Walter Lantz, 1941) and *Sausage Party* (Tiernon/Vernon, 2016)

For all written assignments, the Assessment Criteria will include:

- Fulfillment of the set task in a clear, direct, relevant, timely, and complete manner
- Clear evidence of engagement with the ideas and materials discussed in lectures and readings
- The originality and quality of your findings. This will include your ability to find, comprehend, explain and synthesize research materials from reputable academic sources, and to develop and express your ideas
- Coherency, structure and argumentation of your essay
- Quality and fluency of your expression
- Understanding and correct application of terms and concepts used in film analysis
- Accurate and complete referencing of all sources, including a bibliography and filmography.

Final test (20 %): The exam will be a two hour exam of multiple choice/short answer and several longer essay questions. It will require you to prepare by revising your film notes, readings and lecture notes readings for Week 1-10. You will also be expected to study a specific number of

terms from a glossary of terms and topics (a study sheet to guide your revision will be posted on Canvas by Week 8). **Test Date: March 9**

Attendance/participation (10%): This will be split up into two components : attendance (5 % or 5 points) and participation (5 % or 5 points). Attendance is mandatory and will be taken every class; students are allowed one **free absence** with no direct effect on their grade, beyond this each absence will incur a half letter grade penalty. If you only miss one class and arrive to class on time you will get an automatic 5 points. If you are sick or have another reasonable excuse, please bring documentation and this absence will not count against you. Please be punctual to class as lateness will also be reflected in your grade. **Five absences**, including your free absence, results in an automatic course failure. Mere attendance, however, is not adequate and students are expected to actively participate in class discussions, engaging with the course material, the instructor, and classmates in critical but respectful ways. This means being prepared to discuss the material, ask questions and respond to your classmates. It also means not checking your phone or otherwise multitasking in class. Excellent participation will receive a 4-5 out of 5 points; with poor to none receiving 1-2. Average will result in a 3 out of 5.

Other Important Things

Please switch off all cell phones before entering the classroom and close all computers during class. Please remember to address me courteously if you send me emails and don't expect a response faster than 24 hours. (First read this: <https://medium.com/@lportwoodstacer/how-to-email-your-professor-without-being-annoying-af-cf64ae0e4087#.6yhml54r8>).

Please do not walk out in the middle of films, and don't start packing up to leave until the auditorium lights go up.

Plagiarism

Plagiarism is the unacknowledged use of the thoughts, words, or ideas of someone other than yourself. An assignment which uses material from any source but does not document it completely and accurately both in the paper itself and on a works cited page will receive a failing grade and may not be revised. If you cut and paste from another's work, this constitutes plagiarism. If you change a few words, but copy the ideas without acknowledgement, this is plagiarism. Whenever you quote from another person's work, you must use quotation marks, and footnotes/or endnotes. If you do not, this is plagiarism, and you will fail the class.

BASIC GRADING SCALE (For my expectations for grades, see grade descriptors below)

A	100-93	B	83-86	C	73-76	D	63-66
A-	92-90	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	Below 60

SYLLABUS

THE DIGITAL AND THE CLASSICAL TRADITION/Tuesday Jan 3

(Exact titles of cartoons subject to change depending on their availability)

Screening: *The Lion King* (Disney, 1994)

Reading: Furniss chap 19, & 21

What is Animation? /BEFORE MICKEY/OPTICAL TOYS AND GENEALOGY OF ANIMATION / Thursday Jan 5

Watch Library of Congress streaming videos of many of this week's films at

<https://www.loc.gov/collections/origins-of-american-animation/>

Spinning Chocolate Zoetropes:

<https://www.youtube.com/watch?v=UrNAbiMc1vQ>

Toystory 3 D <https://www.youtube.com/watch?v=RjSxrVXsfVM>

Screenings:

In a Cartoon Studio/ (aka) Making Them Move (1931) Van Beuren Studios

How Cartoons are Made (Wallace Carlson/JR Bray

How Walt Disney Cartoons are MADE (1939)

http://www.openculture.com/2011/04/how_walt_disney_cartoons_are_made_.html

Duck Amuck (Chuck Jones, 1953) US

The Cameraman's Revenge (1912, Larelas Starewich/Khanzhonkov (Russia) (watch again at

<https://www.youtube.com/watch?v=vIC0Sb6pLvI>)

Don Hertzfeld *Rejected* <https://www.youtube.com/watch?v=9l7sxPLhOQk>

Disney Wedding Cakes http://www.huffingtonpost.com/2014/09/30/disney-wedding-cake_n_5909032.html

The Animated Line

How A Mosquito Operates (1912) Winsor McCay (see also *How A Mosquito Operates* (Winsor McCay, 1912) (see at <https://www.youtube.com/watch?v=77cn30IeZPU>)

Lightning Sketches (J. Stuart Blackton, 1907) (see

<http://www.criticalcommons.org/Members/sammondn/clips/blackton-lightning-a.mp4/view>)

Humorous Phases of Funny Faces (J Stuart Blackton, 1906)

<https://www.youtube.com/watch?v=8dRe85cNXwg>

Feline Follies (Otto Messmer, Paramount, 1919)

Gertie the Dinosaur (Winsor McCay, 1914)

Required Reading:

Furniss Chapter 1, 2 & 3; Recommended: Maltin chap 1

Recommended further reading Tom Sito *Moving Innovation: A History of Computer Animation*, MIT Press, 2015.

In class exercise go to Devices of Wonder Webpage

<http://www.getty.edu/art/exhibitions/devices/flash/> and any other ones below. Explore 5 optical toys. What is the weirdest version you can find?

Recommended Home viewing:

Watch Disneyland's *The Story of The Animated Drawing* (in 4 parts on Youtube) at

<https://www.youtube.com/watch?v=5xnQSLxJmMg> (also available on

http://www.dickbalzer.com/Optical_Toys.203.0.html

<http://hyperallergic.com/251107/hypnotic-gifs-of-victorian-optical-toys/>

History of Animated Documentary (Jack Webb, 2014) <https://www.youtube.com/watch?v=Sfzy05M-nzY>

Week 2/ EARLY ANIMATION & MODERNISM / Jan 10 & 12

Screenings/American Studio Animation:

Felix in Hollywood (Otto Messmer, 1923)

Alice's Egg Plant (Ub Iwerks, Disney, 1925)

Koko in Toyland (Fleischer Bros, 1925).

Betty Boop for President (Fleischer, 1933) https://www.youtube.com/watch?v=rh_XezbCDOc

Sinkin in the Bathtub (Hugh Harman and Rudolph Ising, Warner Bros., 1930)

The Booze Hangs High (Hugh Harman, 1930, Warner Bros)

<https://www.youtube.com/watch?v=y8Db5FpopU0>

Comparative Viewing from Independent or Modernist Animation

Papageno (Lotte Reiniger, 1935) Germany (watch selection from *Magic Flute* at <https://www.youtube.com/watch?v=zCR-GFKmMGU>)

Color Box. (Len Lye, 1935, UK) (see at https://archive.org/details/A_Colour_Box background info on Len Lye at <http://www.screenonline.org.uk/people/id/446754/> and <http://hcl.harvard.edu/hfa/films/2007novedec/lye.html>)

Adventures of Prince Achmed (Lotte Reiniger, Selections, 1926) Germany See on Fandor at https://www.fandor.com/films/the_adventures_of_prince_achmed)

Composition in Blue (Oskar Fischinger, 1935, Germany) see at <http://www.totalshortfilms.com/ver/pelicula/199>)

Required Reading: Furniss Chapter 4 & 5;

Recommended: Maltin Chapter 2

Week 3/THE LINE AND EARLY STUDIO ANIMATION / Jan 17 & 19

THE FLEISCHER BROS. STUDIO

Watch in Advance of Class

Fantasmagorie (Emile Cohl, 1908, France) (see <https://www.youtube.com/watch?v=36VCRhuylb8>)

Begone Dull Care (Norman McLaren, 1949, Canada)

<https://www.youtube.com/watch?v=svD0CWVjYRY>

Hilton Ads <http://www.acmefilmworks.com/directors/raimund-krumme/>

Also <http://www.acmefilmworks.com/director/0/7/krumme.html> (click on various individual boxes, such as “Dancing Couple” “Dragon” “Hammock” “Jordan” “Sunrise”

Le Paysagiste/Mindscape (Jacques Drouin, 1976, Canada) (see at <https://www.youtube.com/watch?v=ntRM8hCFgEI>)

Screenings: *Snow White* (Dave Fleischer, 1933)

<https://www.youtube.com/watch?v=wLHZruDCAA>

I'll be glad when you're dead, you rascal you (Fleischer Bros., 1932) (see

<https://www.youtube.com/watch?v=tn7JBLClozA>)

Minnie the Moocher (Dave Fleischer, 1932)

For more on Cab Calloway watch this clip which features Cab Calloway and the Nicholas Bros.

from *Stormy Weather* (Andrew Stone, 1943) https://www.youtube.com/watch?v=_8yGGtVKrD8

Required Reading:

Furniss Chapters 7 & 8; Recommended: Maltin chap 3; Robin Allan "Snow White" (Canvas)

Comparative Viewing:

Luxo Jr (Pixar) <https://www.youtube.com/watch?v=6G3O60o5U7w>

Compare to the pencil test <https://www.youtube.com/watch?v=9L7wSAMPFH8>

Red Hot Mama (Dave Fleischer, 1934)

Crazy Town (Dave Fleischer, 1932)

**Week 4/ STUDIO ANIMATION - DISNEY STUDIOS / Jan 24 & 26
SHORT PAPER DUE JAN 24****Screenings:**

Steamboat Willie (Disney, 1928) <http://video.disney.com/watch/steamboat-willie-4ea9de5180b375f7476ada2c>

The Worm Turns (Dave Hand, 1937) <https://www.youtube.com/watch?v=rr3YRRsVMRI>

The Band Concert (Dave Hand, Disney, 1933)

The Three Little Pigs (1933) & selection of other Silly Symphonies

Required Reading:

Furniss Chapter 6; Maltin Chapter 2 and 3

Recommended Extra Screenings:

Mickey's Gala Premiere (Disney, 1933)

Home Viewing: *Snow White and the Seven Dwarfs* (Disney, 1937)

**Week 5/WARNER BROS: SELF REFLEXIVITY AND CARTOON PERSONALITIES/
Jan 31 & Feb 2****Screenings, selections from:**

Coo-Coo Nut Grove (Friz Freleng, 1936)

The Daffy Doc (Bob Clampett, 1938)

Plane Daffy (Frank Tashlin, 1944)

Hollywood Steps Out (Tex Avery, 1941)

A Wild Hare (Tex Avery, 1940)

What's Opera Doc? (Chuck Jones, 1957)

The Big Snooze (Bob Clampett, 1946)

Scarlet Pumpernickel (Chuck Jones, 1950)

Dripalong Daffy (Chuck Jones, 1951)

Duck Dodgers in the 24 and 1/2 century (Chuck Jones, 1953)

Required Reading:

Maltin Chapter 9; Kirsten Thompson "Animation and Comedy" in *Comedy: A Geographic and Historical Guide* ed. Maurice Charney. vol 1. Westport, CT: Praeger, 2005: 135-152 (Canvas); (Recommended Only Furniss, Chap 5)

Suggested comparative Home Viewing:

Space Madness (John Kricfalusi, 1991) http://www.dailymotion.com/video/x3hcph3_the-ren-and-stimpy-show-s1-e06-space-madness_fun

Wallace and Gromit in The Wrong Trousers (1993) <https://vimeo.com/161368411>

Knick Knacks (John Lasseter, Pixar, 1989) https://www.youtube.com/watch?v=9uhM_SUhdaw,

Tin Toy (Pixar, 1986) <https://www.youtube.com/watch?v=U0JXpEqf3AI>

Week 6/ DISNEY GOTHIC / Feb. 7 & 9

Screening: *Pinocchio* (1940, Disney) in advance of class.

Screenings:

Hell's Bells (Ub Iwerks, 1929)

Skeleton Dance (Ub Iwerks, 1929)

The Mad Doctor (Dave Hand, Disney, 1933)

The Worm Turns (Dave Hand, 1932)

Pluto's Judgment Day (Dave Hand, 1935)

Selection from *Snow White and the Seven Dwarfs* (Disney, 1937)

Arrival of Blue Fairy (Oskar Fischinger); Pleasure Island and other sequences in *Pinocchio*

Required Reading: Johnston, O. & Thomas, F. (1993). *The Disney villain*. New York: Hyperion

(selections (Canvas); Robin Allan "The Dark World of Pinocchio In *Walt Disney and Europe* (*Walt*

Disney and Europe: European influences on the animated feature films of Walt Disney. Bloomington and

Indianapolis: Indiana University Press, 1999(Canvas); John Grant "Pinocchio" from *Encyclopedia of*

Walt Disney's Animated Characters, Los Angeles Hyperion 1988, 166-176. (Canvas)

ALL GROUP PRESENTATIONS: FEB 9

Week 7/DISNEY COLOUR I/ Feb 14 & 16. Happy Valentines Day!

Screenings:

The Old Mill (Disney, 1934)

Flowers and Trees (Disney, 1932)

Funny Little Bunnies (Disney, 1934)

Barber of Seville (Shamus Culhane/ Walter Lantz, 1944)

Selections from *Happy Harmonies*

"Pink Elephant Sequence" from *Dumbo* (Disney, 1940)

Selections from *Three Caballeros* (Disney, 1942)

Saludos Amigos (Disney, 1944)

Required Reading: Kirsten Thompson "Classical Cel Animation, World War Two and *Bambi*, 1939-1945." reprint in *American Film History: Selected Reading: Origins to 1960*, eds. Cynthia Lucia, Art Simon and Roy Grundmann. New York: Blackwell, 2015: 311-325. (Canvas)

Week 8/RACE/ Feb. 21 & 23

Screenings:

Excerpts from *Jungle Book* (Disney, 1967)

Swing Shift Cinderella (Tex Avery, MGM, 1943)

Scrub Me Mamma with a Boogie Beat (Walter Lantz Studios, 1941)

Coal Black and De Sebben Dwarfs (Bob Clampett, 1943)

Recommended Extra Screenings:

Popeye the Sailor Meets Ali Baba and the 40 thieves (Fleischer Bros., 1937)

Popeye the Sailor Meets Sindbad the Sailor (Fleischer Bros., 1936)

Red Hot Mama (Fleischer Bros., 1934)

Required Reading: Furniss Chapter 12; Nicholas Sammond, (selections from *Birth of An Industry: Blackface Minstrelsey and the Rise of American Animation* (Durham: Duke University Press, 2015, 203-265. (Canvas)

RESEARCH PAPER DUE FEB 21

Further Recommended Reading:

Christopher Lehman, *The Colored Cartoon: Black Representation in American Animated Short Films, 1907-1954*

Cohen, K. F. (2004). *Forbidden animation: censored cartoons and blacklisted animators in America*. Rev. edition. Jefferson, NC: McFarland.

Sampson, H. T. (1998). *That's enough folks! black images in animated cartoons, 1900-1960*. Lanham, MD: Scarecrow.

Wells, P (2009). *The Animated Bestiary: Animals, Cartoons and Culture*. New Brunswick, Rutgers University Press.

Week 9/ WAR CARTOONS AND PROPAGANDA/ Feb 28 & March 2

Home Viewing:

Watch *Bambi* (Disney, 1941) this week

Screenings:

The Weekly Reporter (Chuck Jones, Warner Bros, 1944)

Plane Daffy (Frank Tashlin, Warner Bros., 1944)

Draftee Daffy (Bob Clampett, Warner Bros., 1945)

Any Bonds Today? (Warner Bros., 1942)

Der Führer's Face (Jack Kinney, 1943)

Education for Death (Clyde Geronimi, 1943)

selections Snafu & other propaganda cartoons.

Required Reading:

Furniss chap 9; John Baxter (selections,) *Disney During World War Two: How the Walt Disney Studio Contributed to Victory in The War*. (New York: Disney, 2014) Canvas)

Recommended Home Viewing: *Waltz With Bashir* (Israel, Ari Folman, 2008)

Week 10/ UPA: LIMITED ANIMATION AND MODERNISM/ March 7

Screenings: *Swing Shift Cinderella* (Tex Avery, 1943, MGM)

Red Hot Riding Hood (Tex Avery, 1943, MGM)

King Size Canary (Tex Avery, 1947, MGM)

The Telltale Heart (1953)

Gerald McBoing Boing (1950)

Three Little Bops (Friz Freleng, 1957)

The Aristocat (1943, Chuck Jones;)

Reading: None this week; (Recommended only) *Amid Amici Cartoon Modern: Style and Design in Fifties Animation* (San Francisco: Chronicle), 2006 (selections)

March 9 : IN CLASS FINAL TEST

Recommended WebSites

Library of Congress: (early Silent animation, all free and streaming)
<https://www.loc.gov/collections/origins-of-american-animation/>

Big Cartoon Database <https://www.bcdb.com/> (excellent resource for information on cartoons)

Cartoon Research <http://cartoonresearch.com/> (and all links)

Kanopy (via Lemiux Library) <https://seattleu-kanopystreaming-com.proxy.seattleu.edu>

Ubu.com <http://www.ubu.com> (for avant garde films including animation)

Internet Movie Archive (<https://archive.org/details/movies>) for cool period animation, advertisements, as well as lots of other quirky films!

Optional DVD Purchases

(I recommend that you consider a selection of these according to interest and purchase them.) Go to <http://www.cartoonresearch.com/store.html>. Scroll down to Video Rack—this will take you to the following recommended editions of cartons by Warner Bros., Disney, Fleischer Bros. etc. Although you may find much material on Youtube, user beware as many cartoons are censored, or of very poor visual quality.

Walt Disney Treasures - entire series recommended (see https://en.wikipedia.org/wiki/Walt_Disney_Treasures) but many are out of print or quite expensive on Amazon (see https://www.amazon.com/s/ref=nb_sb_ss_c_2_21?url=search-alias%3Dmovies-tv&field-keywords=walt+disney+treasures&prefix=walt+disney+treasures%2Caps%2C360&crd=KR5W295BWLWA)

- 1) *Silly Symphonies the historic musical animated classics* (Disney, 1936)* (Also recommended *More Silly Symphonies*, Vol 2)
- 2) *Walt Disney Treasures - Mickey Mouse in Black and White* (1928-1935)*
- 3) *Walt Disney Treasures - Mickey Mouse in Living Colour* (1937)* also previous & subsequent Mickey volumes in series
- 4) *Walt Disney Treasures - Disney Rarities - Celebrated Shorts*, 1920s - 1960s (1953)
- 5) *Walt Disney Treasures - On the Front Lines* *(1943) (Wartime propaganda cartoons including *Der Fuehrer's Face* and *Education for Death*)
- 6) *Chronological Donald Duck*, Vol 1
- 7) *Looney Tunes - Golden Collection* (2003)* also volumes 2-6 in series. Best series for all Warner Bros. cartoons
- 8) *Tom and Jerry Golden Collection*, Vol. 1 or vol 2.
- 9) Lotte Reiniger the inventor of the silhouette film
https://www.amazon.com/s/ref=nb_sb_noss_2?url=search-alias%3Dmovies-tv&field-keywords=lotte+reiniger
- Lotte Reiniger: The Adventures of Prince Achmed* (1926) 2010 * Milestone, 2011
- 10) *Popeye the Sailor: 1933-1938*, Vol. 1 (2007) (4 discs)* (Also recommended Vol 2 and 3 in same series. Not in the Library)
- 11) *UPA: The jolly frolics collection* (Columbia Pictures, Sony Pictures Home Entertainment)

- 12) *Bros Quay: Short Films / aka Phantom Museums: The Short Films of the Brothers Quay** (Zeitgeist Films, 2007)
- 13) *Leonard Maltin's Animation Favourites from the National Film Board of Canada** (Caroline Leaf et al, Image Entertainment, 2001)
- 14) *The Collected Shorts of Jan Svankmajer** Vol 1 and 2 * (see also *Faust*, and *Alice in Library*)
- 15) *Unseen Cinema - Early American Avant Garde Film 1894-1941* (1910) (Image Entertainment, 2005)
- 16) *Cartoon Crazy's - Banned and Censored* (Winstar, 2001)
- 17) *Politically Incorrect Cartoons* Vol 1
- 18) Warner Brothers Home Entertainment Academy Awards Animation Collection - 15 Winners, 26 Nominees (Warner Home Video, 2008) Film
- 19) *The Woody Woodpecker and Friends Classic Cartoon Collection* (Walter Lantz, Universal Studios, 2007) Film
- 21) *The Complete Uncensored Private Snafu* (Image Entertainment, 2006)
- 22) *The Origins of American Animation, 1900-1921* 23 Historic Animation Movies - Krazy Kat, Fables, Katzenjammer Kids and Much More
- 23) Ferguson, Norman et al. *Saludos Amigos / Three Caballeros* (Walt Disney Home Entertainment, 2008)
- 24) *Wallace & Gromit 3 cracking adventures!* *
- 25) Len Lye *Rhythms** / Also *Len Lye Talks about Art** (other titles also in Library)

POLICIES

SUPPORT FOR STUDENTS WITH DISABILITIES

If you have, or think you may have, a disability (including an “invisible disability” such as a learning disability, a chronic health problem, or a mental health condition) that interferes with your performance as a student in this class, you are encouraged to arrange support services and/or accommodations through Disabilities Services staff located in Loyola 100, (206) 296-5740. Disability-based adjustments to course expectations can be arranged only through this process.

CELL PHONES, LAPTOPS, AND RECORDING DEVICES

So that we can all stay focused and get the most from our time in class, all cell phones – including my own – must be turned off except when in use for class activities or by prior agreement. (For instance, if you’re the primary caregiver for someone, a relative or close friend of someone who’s critically ill in hospital, or an expectant birth partner, please let me know so that we can make a suitable arrangement.)

There may be a few opportunities during class to use your laptops and I will let you know when these occur. If you want to use a laptop, other mobile device, or recording device in class at any other time, you need to ask for permission in advance. There are very few instances where I will agree (such as an accommodation through Disability Services), and there are good reasons for this: Good note-taking skills are vital for you in your future careers: You can’t always rely on technology being available, can’t expect to be given prepared summaries or notes, nor can you afford the time to write everything long-hand. It’s important that when you graduate, you have some good note-taking techniques and can differentiate essential facts from background information during a discussion. We will also discuss this in class. Using laptops can be a distraction, both for other students and for the instructor. The temptation to attempt to “multi-task” using technology in class can also be enormous, but to do so would be extremely discourteous to the entire class, and would be a waste of your own learning opportunity.

Seattle University Statement on Academic Honesty: "Seattle University is committed to the principle that academic honesty and integrity are important values in the educational process. Violations of academic honesty include, but are not limited to, acts of plagiarism, cheating, submitting false data, submitting work for multiple purposes, and falsifying academic documentation. Academic dishonesty in any form is a serious offense against the academic community. Acts of academic dishonesty will be addressed according to the [Academic Honesty Policy](#)."