

# *ENG 1131: Writing Through Media, Section 1786, Class #13613, Spring 2020*

*Instructor:* Zack Shaw

*Class Meetings:* MWF Period 6 (12:50-1:40pm), ARCH 0116

*Film Screenings:* M Period E1-E3 (7:20-10:10pm), ARCH 0116

*Instructor Email:* Z.shaw@ufl.edu

*Office:* TUR 4357

*Office Hours:* W (11:30am-12:30pm)

## **Course Description**

The goal of ENG 1131, Writing Through Media is to provide students with a working knowledge of the animated film form, history, and theory—including terminology for film analysis. Animation is a particularly intriguing medium, with so many different forms and possibilities, and its academic value—in many ways tied to its ontological restlessness—has largely been overlooked in the historical scope of film theory. This course will allow you to begin your exploration of the field by watching, discussing, and writing about animated films, and by engaging critical readings of texts in animated film theory and criticism, as well as media and moving image theory and criticism more broadly construed (including photographic, aural, and other visual forms of communication). We will begin the semester by learning about traditional media like photography and the cinema, and we will soon transition to Western animation history, before a large unit on non-Western animation and media structures. By the end of this course, you will not only have a greater knowledge of how to talk about animated filmmaking on both local (Western) and global scales, but also how to read, analyze, and write about filmic texts. As the course has an intensive writing component, students will devote time to researching and writing strategies.

## **General Education Objectives**

- This course confers General Education credit for Composition (C), and also fulfills 6000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

- The *University Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive WR credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking.

- *Content.* Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- *Communication.* Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- *Critical Thinking.* Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## Required Texts

LaMarre, Timothy. *The Anime Ecology: A Genealogy of Television, Animation, and Game Media*. University of Minnesota Press, 2018.

ISBN: 9781517904500

*Additional readings will be made available on Canvas.*

## Course Projects

**Total Word Count: 6000—Total Points: 1000**

- *Class Participation* (100 pts) This is a discussion-based class. Therefore, I expect you to come prepared to contribute meaningfully to the discussion at hand. This does not only refer to large group discussions – small groups and in-class writing assignments are also considered participation and will be factored into your final grade.
- *Analytical Film Responses* (2100 words total, 245 pts – 35 each) Over the course of the semester, you will post a total of **seven critical responses** to a given week’s film screening. These journal posts should be at minimum **300 words each** and must be submitted to the designated Canvas discussion board **by 5 pm Friday** of that week. Your responses must go beyond plot summary and should apply concepts explored in class to critically analyze the formal and thematic aspects of the given film.

- *Sequence Analysis* (1100 words, 150 pts) This will be the most technical assignment of the class; for this assignment, choose an animated film that we have watched already in class and conduct a shot-by-shot analysis of a sequence of your choosing. Describe every shot using the terminology from the class (extreme close-up, close-up, medium close-up, medium shot, medium-long shot, long shot, extreme long shot, establishing shot, panning, tracking, zoom, crane shot, Dutch angle, motivated camera, shot-reverse shot, etc.). Remember that in cel and stop-motion animation, there is an actual camera filming the scene, while in digital animation, there is only what is referred to as the imaginary camera. If you have described every shot of the sequence you've chosen and you haven't reached the word count required, add an additional paragraph to discuss why either the cinematography, editing, sound, or *mise-en-scène* of the sequence is important in the context of the film.
  
- *Multimodal Composition* (800 words each, 210 pts) This will be a group project in groups of three or four. For this project you will have three choices:

  1. The Video Podcast – Your group can choose to produce an episode of a video podcast about film. The weekly theme of your video podcast is analyzing recent films (you can choose any animated film from the past five years). Your group will select one film and conduct analysis of that film, with each of you participating—each of you will write your own section focusing on one aspect of the film (cinematography, *mise-en-scène*, editing, sound, etc.), and you will turn in the entire script for the video podcast on Canvas with the video file attached. The script will be the discussion that your group has during the video podcast, and you can use the aspects of filmmaking above to help you talk about larger, meaningful motifs in the film. **As a group, be sure to approve your film with me before you proceed.**
  2. The Audio/Visual Essay – Your group can choose to produce an audio/visual essay about a film of your choice. Using any kind of software you have at your disposal, whether you'd like to use Adobe software, iMovie, Windows Video Editor, etc., you will create a video using any combination of at least three of the following: images, text (quotations or bullet points), gifs, video files, audio tracks, etc. You'll conduct analysis on your chosen film, where each of you will write your own section focusing on one aspect of the film (cinematography, *mise-en-scène*, editing, sound, etc.), and you will turn in the entire script for the video on Canvas with the video file attached. In this case, the script will be the exact narration from the audio/visual essay that you create, and you can use the aspects of filmmaking above to help you talk about larger, meaningful motifs in the film. **As a group, be sure to approve your film with me before you proceed.**
  3. The Animation Remix – Your group can choose to produce an animated re-imagination of a scene from a live-action film of your choice. You may use any kind of software you have at your disposal, whether you'd like to use Adobe software, iMovie, Windows Video Editor, etc., and/or other traditional forms of

animation like a flipbook (kineograph). In the written portion of the assignment, you will together turn in one essay that a) explains the significance of the scene in the scope of the film using appropriate terminologies, b) explains the procedure your group used in creating the animation remix, and c) discusses the significance of re-imagining this particular scene in animation (what do you observe and how does it relate to the film's themes). You will turn the essay in on Canvas with the video file attached. **As a group, be sure to approve your film with me before you proceed.**

- *Final Paper Prospectus* (200 words, 45 pts) Here, you will propose a topic for your final paper, making an argument about an animated film(s) and/or animated film theory. You may incorporate multiple films in this analysis, including films we have not viewed in class. This proposal must go beyond general descriptions, topics, and films to analyze – you must also trace the critical/historical argument you plan to make. You must also choose two scholarly, peer-reviewed sources that you will be using for the final research paper (for the research paper, you will need three in total). A full assignment prompt will be available on Canvas.
- *Essay 3: Research Paper* (1800 words, 250 pts) In the final essay of the course, you will make an argument focused on a specific topic of your choice within animation or media studies. You may incorporate multiple films in this analysis, including films we have not viewed in class. You may decide to conduct a comparison essay between two films (neither, either, or both of which we have viewed in the class)--one of which must be animated. You might decide to discuss how the formative aspects of the film (sound, visuals, type of animation) contribute to or do not work well with the themes/narratives of the film. You might analyze the film(s) political/activist engagements in relation to where the film was created (ie. non-Western vs. Western, Jewish or Japanese animation and relevant concepts, etc.) using scholarship to help guide the discussion. You may make an argument that is structured differently from the above examples. You must include three scholarly, peer-reviewed sources. To make an argument about the film(s) you choose, you will need a thesis statement. A good thesis statement should make a claim decisively about something that isn't already obvious, show how you plan to prove this claim with specifics (provide reasons or the 2-4 major examples you'll use), and discuss why this notion is important--a 'so what' clause (this last part can be achieved in an additional sentence if need be). You may choose to work with a film that we have not viewed in class, but if so, **you must approve your selection with me prior to submitting.** As mentioned above, you must include **three scholarly, peer-reviewed sources** to help you make your argument. You may select sources from the scholarly works we've read for the class. These sources should either help you to make your argument about the specific film you're discussing or about the way that you are discussing it (how you are approaching the essay). A full assignment prompt will be available on Canvas.

## Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

## Course Policies

### 1. Assignments.

You must complete all assignments to receive credit for this course.

### 2. Attendance Policies.

ENG 1131 is a participation-oriented, skills-based writing course, which means that you will build your skills incrementally and systematically in each class throughout the semester. Much of the learning that takes place is spontaneous and difficult to reproduce outside of class.

- If you miss more than 6 class periods (this includes screenings), you will fail the course. Each absence beyond 4 will lower your grade by half a letter.
- 3 times late to class (by 5 minutes or more) will equal one absence.
- Only absences involving religious holidays or university-sponsored events are exempt.
- If you must miss a screening, please contact me ahead of time so other arrangements can be made.
- When you are absent, it is your responsibility to find out what you've missed *and* come to the next class prepared; contact a classmate to find out what work you've missed.
- Absence is not an excuse for late work. You are still responsible for turning assignments in on time.

### 3. Paper Format & Submission.

Papers will be double-spaced, and in a readable 12-point font. They must be submitted via the designated Canvas

### 4. Late Work.

Meeting all assignment deadlines is key to avoid falling behind. However, if you find yourself unable to turn an assignment in on time, the procedure is as follows:

- You must notify me at least 24 hours in advance.
- The assignment must then be turned in no later than three days after the initial due date.
- The maximum score possible for any late work is an 80%, or a B-

- After the late assignment has been turned in, you must schedule a meeting with me to discuss paper feedback, and to make a plan for turning future assignments in on time. (**note:** you are required to **email me** to set up this appointment.)

## 5. Paper Maintenance Responsibilities

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

## 6. Plagiarism & Academic Honesty.

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- Quoting oral or written materials, whether published or unpublished, without proper attribution.
- Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

*University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#).*

## 7. Classroom Behavior.

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds.

Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Laptops and phones are only open for composing research or reading. No Internet scrolling during class.

## 8. Students with Disabilities

Students with disabilities who are requesting accommodation should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give to your instructor early in the semester.

## 9. UF Grading Policy

For more information, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## 10. Grade Appeals

In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

**11. Course Evaluations**

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

**12. Sexual Harassment.**

*UF's policy on Sexual Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/policy-statement/>

**13. Policy on Environmental Sustainability.**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic versions of print texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale).

**14. U Matter, We Care.**

The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

**Tentative Schedule**

**\*\*Subject to Change \*\***

<p>Week 1 – Introduction to the Course and Film Terminology</p>	<p>1/6 Introductions, syllabus <b>No Screening Monday Night</b></p> <p>1/8 Introduction to film and terminology Read: <a href="#">Yale Film Analysis Website</a> Vocabulary: “Basic Terms,” “Mise-en-Scène,” “Editing,” “Cinematography,” and “Sound”</p> <p>1/10 Introduction to animation and terminology Read:</p>
---	---

	<ul style="list-style-type: none"> <li>• <a href="#">“6 Different Types of Animation”</a></li> <li>• <a href="#">“Animation Glossary”</a></li> <li>• <a href="#">“Animation Terms”</a></li> </ul> <p><b>Screening (in class): <i>The Enchanted Drawing</i> (J. Stuart Blackton, 1900) and <i>Humorous Phases of Funny Faces</i> (J. Stuart Blackton, 1906)</b></p>
<p>Week 2 – Early Film History and Writing Genres</p>	<p>1/13 Early Film History; early technology and events in the rise of cinema (1895-1939)  Read: André Bazin “The Myth of Total Cinema” (17-22)  <b>Screening: <i>Fantasmagorie</i> (Émile Cohl, 1908), <i>The Hasher’s Delirium</i> (Émile Cohl, 1910), <i>Le Cheveu Délateur</i> (Émile Cohl, 1911), <i>Gertie the Dinosaur</i> (Winsor McCay, 1914), <i>The Sinking of the Lusitania</i> (Winsor McCay, 1918), and <i>Steamboat Willie</i> (Walt Disney, 1928)</b></p> <p>1/15 Discussion about screening; the early narrative(s) of and within Animation History (the childish entertainer vs the magical illusionist); experimental and avant garde; early machines and techniques—all the way back</p> <p>1/17 Genres for writing about film; the film review, film analysis, film theory, and film as composition  Read: Dan North, “Magic and Illusion in Early Cinema”  <b>**Analytical Film Response 1 Due 1/17</b></p>
<p>Week 3 – Theories about and the Rhetoric of Visuals: From Photographs to Animation</p>	<p>1/20 Holliday—No class</p> <p>1/22 Visual ontologies; Bazin’s ontology and animation’s position in that spectrum  Read: André Bazin “Ontology of the Photographic Image” (9-16)  AND Roland Barthes <i>Camera Lucida</i> (3-7)</p> <p>1/24 Jeff Wall photograph; the digital turn on Bazanian ontology; playing with media  Read: Mary Ann Doane “Indexicality: Trace and Sign: Introduction (1-6)  <b>Screening: <i>Aldrig som första gången!</i> (Never Like the First Time!) (Jonas Odell, 2006)</b></p>
<p>Week 4 – Sound</p>	<p>1/27 Introduction to Sound; Mickey Mousing (<i>Tom and Jerry</i>, <i>Dr. No</i>, <i>Marry Poppins</i> – Penguin Dance ), Sound Bridge (<i>The Matrix</i>, <i>The Usual Suspects</i>, <i>Silence of the Lambs</i>), Diegetic and Non-Diegetic Sound (<i>The Amazing Spider-Man 2</i>, <i>Jerry Maguire</i>), <i>Psycho</i> Shower Scene and remix  <b>Screening: <i>Boy and the World</i> (Alê Abreu, 2015)</b></p> <p>1/29 History of Sound in the Cinema; from early silent film and foley artistry to <i>Casablanca</i> to Leitmotif and the musical; guess</p>



	<p>what's happening exercise; clips from <i>Casablanca</i> (1942) and Warner Brothers, <i>For a Few Dollars More</i> (1965), <i>2001: A Space Odyssey</i> – monolith music “Also Sprach Zarathustra” (1968), <i>Star Wars</i> (1977), <i>Jaws</i> (1975)  Read: Thomas LaMarre, <i>The Anime Ecology</i>, “Introduction” (1-29)</p> <p>1/31 Continuing History of Sound; Popular Scoring and the Orchestral Revival: <i>The Graduate</i>, <i>Jaws</i>, <i>2001: A Space Odyssey</i> (“The Blue Danube Waltz” – matching visual with music), <i>Spider-Man</i> – wall climbing (2002), and The Wilhelm Scream  Read: Jessica Green “Understanding the Score: Film Music Communicating to and Influencing the Audience”  <b>**Analytical Film Response 2 Due 1/31</b></p>
<p>Week 5 – Classical Disney</p>	<p>2/3 The Disney Timeline – Walt Disney’s origins and the nine eras of Disney, the multiplane camera; clips from <i>Pinocchio</i> and <i>Bambi</i>  <b>Screening: <i>Snow White and the Seven Dwarfs</i> (Walt Disney, 1939)</b></p> <p>2/5 Discussion about <i>Snow White and the Seven Dwarfs</i>; Animation Technologies, clips from <a href="#">Cold War</a>  Read: Steven Watts, “Walt Disney: Art and Politics in the American Century” (84-96)</p> <p>2/7 Finish Animation Technologies; Gender in Disney Then and Now – setting a precedent for children and American culture; <a href="#">Prince Charming</a>, Passive Princesses, and Brutes; from the Brothers Grimm to film; clips from <a href="#">Cinderella</a>, <a href="#">Beauty and the Beast</a>, <a href="#">Mulan</a> (“<a href="#">Honor to Us All</a>” and <a href="#">Battle</a>)  Read: Steven Watts, “Walt Disney: Art and Politics in the American Century” (96-110)  <b>**Sequence Analysis Due 2/7 by 5 pm</b></p>
<p>Week 6 – The First Disney Renaissance and Beyond</p>	<p>2/10 The Disney Renaissance; <a href="#">Common visual themes</a>; <a href="#">Disney/PIXAR C.A.P.S.</a>; the power of the “I Want” song;  Read: “<a href="#">What Walt Disney Risked to Make ‘The Lion King’ in 1994</a>”  <b>Screening: <i>The Lion King</i> (Rob Minkoff and Roger Allers, 1994)</b></p> <p>2/12 Discussion about <i>The Lion King</i>; Disney and Death, exploring the Disney depiction of death throughout history and challenges to it; clips from <i>Coco</i> (<a href="#">Graveyard</a>, <a href="#">Land of the Dead</a>, and <a href="#">Hector</a>), <i>Moana</i> (<a href="#">Grandmother</a>, <a href="#">Ghostmother</a>, and <a href="#">Ancestors</a>)  Read: Gary Laderman, “The Disney Way of Death” (27-44)</p>

	<p>2/14 Princess and Tropes; classical trope aversion and reversion in the modern Disney Renaissance; modern Disney masculinity and femininity; <i>Toy Story</i> and Digital Animation clips from <a href="#">Toy Story 1</a>, <a href="#">Zootopia</a>, <i>Inside Out</i> (<a href="#">anger</a> and <a href="#">hockey</a>)  <b>**Analytical Film Response 3 Due 2/14</b></p>
Week 7 – Stop-Motion Animation and Claymation	<p>2/17 Introduction to Stop-Motion and Claymation; British animation and the history of Aardman Animations (1972-2006); Is this stop motion? challenge; clips from <i>Wallace and Grommit</i>, <i>Kubo and the Two Strings</i>  Read: <a href="#">“Stop Motion Clay Animation: A History and How it Works”</a>  <b>Screening: <i>Chicken Run</i> (Nick Park and Peter Lord, 1993)</b></p> <p>2/19 Discussion about <i>Chicken Run</i>; modern Aardman Animations projects (2006-present); clips from <i>Early Man</i>, <i>Shaun the Sheep</i>; PSA Project  Read: <a href="#">“No one in the U.S. Would Understand it: Inside the Making of <i>Chicken Run</i>”</a></p> <p>2/21 Present PSA Projects</p>
Week 8 – Non-Western Animation – Politicizing Post-War Japanese Animism	<p>2/24 Early Japanese animated films (1917-1941); clips from <i>The Dull Sword</i>, <i>Spring Comes to Ponsuke</i>, <i>The Quack Infantry Troop</i>  Read: Thomas LaMarre, <i>The Anime Ecology</i>, chapter 6 “A Little Media History of Japanese Television” (121-144)  <b>Screening: <i>Akira</i> (Katsuhiro Otomo, 1988)</b></p> <p>2/26 Discussion about <i>Akira</i>; Politicizing Japanese Global Perspectives; clips from <i>Grave of the Fireflies</i>, <i>Ghost in the Shell</i>  Read: Susan Napier, “Panic Sites” (327-351)</p> <p>2/28 Politicizing cartoons – can images argue?; examine Carolyn Handa’s political cartoon (from K. A. Suvanto, <i>The Daily Worker</i>, 1926)  Read: <i>Re-Imagining Animation</i>, Paul Wells, et al. Chapter 2 (45-59)  <b>**Analytical Film Response 4 Due 2/28</b></p>
Week 9 – Spring Break!	<p>3/2 Spring Break—No class</p> <p>3/4 Spring Break—No class</p> <p>3/6 Spring Break—No class</p>
Week 10 – Non-Western Animation:	<p>3/9 Introduction to Hayao Miyazaki and Studio Ghibli; Introduction to Multimodal Composition Assignment; clips from <i>Naussica of the Valley of the Wind</i></p>

<p>Japanese Media Structures and Ecology through Environmental Activist Animation and Multimodal Composition</p>	<p><b>Screening: <i>Princess Mononoke</i> (Hayao Miyazaki, 1997)</b></p> <p>3/11 Discussion about <i>Princess Mononoke</i>; clips from <i>Castle in the Sky</i>  Read: Thomas LaMarre, <i>The Anime Ecology</i>, chapter 1  “Population Seizure” (33-54)</p> <p>3/13 Multimodal Composition; the video essay and the video podcast  Read: Look through the materials from these websites:</p> <ul style="list-style-type: none"> <li>• <a href="#">“How to do a Video Essay”</a></li> <li>• <a href="#">“Video Essays”</a></li> <li>• <a href="#">“The Video Essay as Art”</a></li> <li>• <a href="#">“The Audiovisual Essay”</a></li> </ul> <p><b>**Analytical Film Response 5 Due 3/13</b></p>
<p>Week 11 – Non-Western Animation – Japanese Media Structures and Ecology</p>	<p>3/16 Video Podcast Assignment Discussion; Introduction to <i>Spirited Away</i>; <b>Can Image Argue?</b> (See PowerPoint on Canvas)  Read: Thomas LaMarre, <i>The Anime Ecology</i>, chapter 2  “Neurosciences and Television” (55-76)  <b>Screening: <i>Spirited Away</i> (Hayao Miyazaki, 2001)</b></p> <p>3/18 Discussion of <i>Spirited Away</i>; Taoist dualism and Japanese Folkloric Characters (See PowerPoint on Canvas)  Read: Susan Napier, “Matter Out of Place” (287-310)</p> <p>3/20 Nonwestern animation; time in class for working on the Multimodal Composition assignment; clips from <a href="#">Kiki’s Delivery Service</a> (1:34:38-1:39:30)  Read: <i>Re-Imagining Animation</i>, Paul Wells, et. al. Chapter 2 (63-67)</p>
<p>Week 12 –Non-Western Animation – Jewish Perpetrator Trauma</p>	<p>3/23 Introduction to Animated Documentary; animation in connection with trauma and memory; clips from <i>The Sinking of the Lusitania</i>  Read: Cathy Caruth <i>Trauma: Explorations in Memory</i> introduction  <b>Screening: <i>Waltz with Bashir</i> (Ari Folman, 2008)</b></p> <p>3/25 Animation in connection with trauma and memory</p> <p>3/27 Discussion about <i>Waltz with Bashir</i>; perpetrator trauma and postmemory of the Holocaust  Read: Raya Morag, <i>Perpetrator Trauma and Current Israeli Documentary Cinema</i> (93-105)</p> <p><b>**Multimodal Composition Assignment Due 3/27 by 5 pm</b></p>

<p>Week 13 – Non-Western Animation: Concluding Japanese Media Structures and Ecology</p>	<p>3/30 The Modern Japanese Anime; introduction to Final Research Project and Prospectus  Read: Thomas LaMarre, <i>The Anime Ecology</i>, chapter 8 “Sociality or Something Like It” (175-202)  <b>Screening: <i>Your Name</i> (Makoto Shinkai, 2016)</b></p> <p>4/1 Discussion about <i>Your Name</i>  Read: Thomas LaMarre, <i>The Anime Ecology</i>, chapter 9 “Platformativity and Ontopower” (203-226)</p> <p>4/3 Back to the West and Politicizing Animation; Don Hertzfeldt and the Western fear of death; anti-corporate filmmaking; clips from <i>It’s Such a Beautiful Day</i> (<a href="#">1</a>, <a href="#">2</a>, <a href="#">3</a>, <a href="#">4</a>)  Read: Paul Wells, et. al., <i>Re-Imagining Animation</i>, Chapter 2 (60-62)  <b>**Analytical Film Response 6 Due 4/3</b></p>
<p>Week 14 – The Animated Sequence</p>	<p>4/6 Why animate? What is the rhetoric of animation?; moralism and education at question; clips from UPS Whiteboard (<a href="#">Your Shipments</a> and <a href="#">Visibility</a>) and <a href="#">Chicken Pizza</a>, <a href="#">UPS Logistics</a>, “<a href="#">What is Fever?</a>”  Read: Karen Redrobe, “The Worries of the World(s) Cartoons and Cinema (253-266)  <b>Screening: <i>Vertigo</i> (Alfred Hitchcock, 1956), <i>Grease</i> (Randal Kleiser, 1978), <i>Pink Floyd – The Wall</i> (Alan Parker, 1982), <i>Kill Bill: Vol. 1</i> (Quentin Tarantino, 2003)</b></p> <p>4/8 Discussion about screening sequences; Why animate? Part 2: Electric Boogaloo – defying real physicality; clips from <a href="#">Bugs Bunny</a>, <a href="#">Space Jam</a> and <a href="#">Michael Jordan’s CG Arm</a>, <a href="#">The Incredibles</a>, <a href="#">Scooby Doo</a>  <b>**Final Project Prospectus Due 4/8</b></p> <p>4/10 Animation and the rhetoric of the abstract; thinking back to trauma and memory, as well as dreams  Read: Dan Torre, “Cognitive Animation Theory” (47-61)</p>
<p>Week 15 – The Modern Animated Film and Rewriting</p>	<p>4/13 Overview of the Spider-Man cinema Sony-Marvel complex; re-writing through animation; the animated adaptation; clips from <i>The Hobbit</i> (<a href="#">1977 animation</a> and <a href="#">2013 live action</a>)  Read: Thomas LaMarre, <i>The Anime Machine</i> (283-299)  <b>Screening: <i>Spider-Man: Into the Spider-Verse</i> (Peter Ramsey, Bob Persichetti, and Rodney Rothman, 2018)</b></p> <p>4/15 Discussion about <i>Spider-Man: Into the Spider-Verse</i>; frame rate and narrative—form mirroring content  Read: “<a href="#">‘Spider-Man: Into the Spider-Verse’: Breaking the Rules of Animation</a>”</p>

	<p>4/17 Animated adaptations around the world; clips from <a href="#"><i>The Secret World of Arrietty</i></a>, <a href="#"><i>Persepolis</i></a>, <a href="#"><i>Wreck it Ralph</i></a>  <b>**Analytical Film Response 7 Due 4/17</b></p>
<p>Week 16 – Your Choice and Class Summary</p>	<p>4/20 Class Discussion based on Class Choice Film  Read: TBD According to Class Choice  <b>Screening: Class Choice</b></p> <p>4/22 Discussion of Class Choice Film; Semester Rewind and Evaluations</p> <p><b>**Final Research Project Due 4/22 by 5 pm</b></p>