

Arizona State University

School of Art, Herberger Institute for Design & the Arts

ARS 445: The History of Animation

Online Course Syllabus

Summer Session B, 2021 – (June 30 – August 10)

Section Line Number: 46818/46819

(3 credits)

Please read this syllabus carefully and check with the instructor if you have any questions.
Students are responsible for ALL of the information contained in this syllabus.

It is strongly recommended that you read this syllabus at least twice, and refer to it often.

This course is Copyrighted

All lectures and study guides are copyrighted material. The content is protected and may not be shared, uploaded, sold or distributed. You may not record lectures or sell notes
taken during this course.

INSTRUCTOR:

Dr. Deborah Deacon

Contact information: Email: Deborah.deacon@asu.edu

COURSE DESCRIPTION: ARS 445 The history of animation is designed to introduce students to popular art forms of animated films as they relate to the art of the west as well as their greater global context. It begins with a brief look at the importance of storytelling in human culture before turning to the roots of animation, the invention of moving animated pictures in the early 20th century, the rise of major animation studios like Walt Disney, Fleischer Studios and Warner Bros., television animation, foreign animation classics, and the recent work of independent animators. Students will become familiar with some of the most important animation directors and the studio processors for the creation of animated films, and it will conclude with an investigation of the impact of animation on fine art and live-action films.

This course can be used to fulfill your modern/contemporary art history requirement for studio/art history majors and is a required course for animation majors.

ENROLLMENT REQUIREMENTS:

There are no prerequisites for this class.

COURSE OBJECTIVES:

1. To understand the origins of the artistic and storytelling traditions used to create the popular cultural art forms of animated feature films and television/web series;
2. To understand the significance of the popular culture art forms of animation and their significance in world cultures;
3. To learn the basic elements and principles of design in animation and to learn how they are utilized around the world;
4. To recognize stylistic, thematic, and influential relationships between traditional art forms, storytelling and popular culture;
5. To reach a level of dynamic engagement with visual images, viewing them as expressions of a particular time and place, as well as to increase the ability to reflect on the basis of our own artistic judgments.

STUDENT LEARNING OUTCOMES:

- Ability to articulate the history of animation in Japanese world cultures and their origins
- Ability to articulate the role of animation in popular culture
- Ability to understand the elements and principles of design and color used in animation
- Ability to articulate the major types of animation and their uses
- Ability to articulate the stylistic, thematic and influential relationships between storytelling, narrative art traditions and popular culture

COMMUNICATION: If you have any questions, concerns, or any doubts regarding anything pertaining to this course, I encourage you to let me know right away. Please email me at Deborah.Deacon@asu.edu. Emails are generally responded to at least twice a day, Monday through Friday and at least once on Saturday and Sunday. This is an online course, so all correspondence is handled through email. I do not hold office hours on campus, so be certain to email me directly with any questions you have.

You are required to use your ASU email account for all course correspondence, and it is YOUR responsibility to ensure that your email account is working. Please include the course number (ARS 494 The History of Animation) in the subject field of all email correspondence.

REQUIRED TEXTBOOKS:

There are two required textbooks for this class:

Maltin, Leonard. *Of Mice and Magic*. Plume (Penguin), Dec 01, 1987 | ISBN 9780452259935

Perlmutter, David. *America Toons In*. McFarland and Company, 2014. ISBN 9780786476503

Where to purchase textbook:

The texts are available at the ASU Book Store on campus or from numerous online vendors, including the publishers.

You also will need to have access to one (1) animated film/series (which you may view on-line). Be certain to check the “In Class Animation List” posted on Canvas before you select your animation, since this list contains information about works that you may **NOT** use for this assignment. Use of a work on the “In Class Animation List” will result in a grade of “0” for the assignment.

COURSE FORMAT/REQUIREMENTS: This course is conducted entirely online.

Lectures are broken into four (4) modules. As part of the course, you will be asked to watch film clips that relate to the lecture. Your computer must be capable of playing movie files. If not, you must use a computer on campus. No consideration will be given for the fact that you cannot load/play the video. Each unit has one activity, either an animation review, discussion board, or part of the end of course project, and after each unit there is an exam.

4 exams:

Exams are open for 48 hours and are closed book/notes. While you take the exam, you will **NOT** have access to the course lectures – no exceptions to this policy. Therefore, please be sure to complete your study before you begin to take the exam. If you try and access the lectures, or any other course page/or other browser while taking an exam, you will experience technical difficulty and will be locked out of the exam. If this occurs, you will receive a zero for the exam, and also stand to receive a failing grade for the entire course with an academic dishonesty designation.

All exams are NOT comprehensive and will include only the material covered since the previous exam. Questions are drawn from the lectures and associated readings. In total, there are four (4) exams, each worth 100 points.

Exams will generally be comprised of multiple choice, true/false and fill in the blank questions. Each exam consists of fifty (50) questions worth two (2) points each. You will have 70 minutes to complete an exam. See below for the examination schedule. Be sure to note that the exams and assignments do NOT necessarily fall on the same day of the week throughout the semester.

WARNING: While taking exams/quizzes, DO NOT navigate away from the exam or quiz. No other Web pages or computer should be open while taking an exam or quiz or participating in a discussion. The quiz and all exams are closed book/closed notes. The system logs all browser activity. Accessing, or trying to access, course lectures or any other course page while you are taking an exam/quiz or opening new browsers, etc., will log you out of the exam/quiz/discussion board and invalidate your exam system, which will result in a failed (zero) exam/quiz/discussion, and/or an academic dishonesty designation. **THERE ARE NO EXCEPTIONS TO THIS POLICY!**

Syllabus Quiz: The quiz, which is given during the first two days of class, is open for **48** hours. Lectures will remain open for the duration of the quiz; however, if you try to access the syllabus, or any other course page/or other browser while taking a quiz, you will experience technical difficulty and will be locked out of the quiz. If this occurs, you will receive a zero for the quiz, and also stand to receive a failing grade for the entire course with an academic dishonesty designation.

Questions for the quiz are drawn from the syllabus only. The quiz is worth twenty (20) points. The quiz will be comprised of multiple choice and true/false questions. There are ten (10) questions on the quiz. You will have twenty (20) minutes to complete the quiz.

Integrity Pledge: I strongly believe in the importance of personal integrity in academic work. The Integrity Pledge outlines my expectations and those of ASU in terms of academic performance. Completion of the Integrity Pledge is worth ten (10) points.

Discussion Board: There is one (1) required discussion board assignment for the course, in Module 1. You will be asked to select one question from among the four listed and respond to the question in a paragraph of several sentences or

more. After doing that, you must also respond to one of the answers to either your question or another question submitted by one of your classmates. Remember to be respectful in your initial comments and in your response to your classmate. No foul language is permitted. Nor should you use “texting language.” Your responses should be in complete sentences. The discussion board assignment is worth twenty (20) points, so be certain you do both parts of the assignment. See the testing schedule of the syllabus below for the dates for the discussion board submission.

Animation critique: There is one (1) required animation review for the course. You will be allowed to review any animated film, television or web animated series or film you would like, **except for** those posted on the “In Class Animation List.” If you choose a film, it must be at least 70 minutes in length. If you choose an animated series, you must watch at least 90 minutes of the series’ episodes. You may NOT choose a single stand-alone animated short for the assignment. If you are not certain your selection is appropriate, contact the instructor **BEFORE** submitting the assignment so you are certain to earn credit for completing the assignment. Be sure to follow the directions on the animation critique sheet.

The animation critique is worth twenty-five (25) points. Use of a work on the “In Class Animation List” will result in a grade of “0” for the assignment.

Character proposal: As a final project, you will be creating a short story that you would like to animate if you had the opportunity. The first step in this process is to create the story’s protagonist. The main character can be a human, alien, cyborg, robot, animal, vegetable, mineral – anything you want. You will need to provide some specific information about the character, using at least one paragraph to describe several items that will be identified in the character creation instructions. The assignment is worth twenty-five (25) points. And don’t worry if you can’t draw – that’s taken into consideration. Due dates for this proposal are noted below.

Animation story: For this assignment, you will create the story for your animation character. This can be in the form of a written story of eight (8) to ten (10) pages, or as a storyboard with at least ten (10) scenes – images and verbiage to explain each scene. If you are submitting a written story, your story should include an introduction of the character and plot (which you can take from your proposal), several scenes to advance the story, additional characters including your character’s nemesis, and a conclusion. If you are

submitting a storyboard, you should identify important scenes to advance your story, beginning with the introduction of your character and ending with the story's conclusion. This assignment is worth one hundred (100) points. Due dates for this assignment are noted below.

Extra credit: From time to time you may be offered the opportunity to earn extra credit points, as events related to the subject matter of the class occur. These opportunities, with the exception of the one listed below, will be listed in the Announcements section on Canvas, so be certain to check on a regular basis. The maximum number of extra credit points that can be earned is five (5). All extra credit should be submitted to me by email no later than 11:59 pm PT on Sunday, August 8.

The first opportunity to earn two (2) extra credit points can be found in the Module 1 section on Canvas. You are asked to introduce yourself to the class, and me, in the Discussion Board by giving your name, your class year, your major, and a bit about why you are taking this class.

I am looking forward to getting to know you all.

Critical Information Regarding Exams and Quiz:

Do not wait until the last minute to take your exam! Give yourself plenty of time to complete the exam, quiz or discussion and also allow for technical problems, resets, etc. Be sure to take the exam a few hours before the close of the exam. Allowing ample time ensures that you can get help if you encounter a problem. The computer will cut you off when the exam time expires, even if you are in the middle of the exam.

Exams/quiz **MUST** be taken alone and they are closed book/closed notes. You cannot work with or collaborate with anyone while taking quizzes and exams. If you are found to be using the same IP address/same computer as another student enrolled in this class, it will be assumed that you are collaborating while taking the exams/quizzes. Students who violate this rule will receive a failing grade with an academic dishonesty for the course – regardless of the reason.

Access to a suitable computer and adequate computer skills are critical for your success in this online course. Consequently, the instructor will NOT consider computer-related excuses for the failure to meet course requirements; excuses such as technical incompatibility, inadequate access to the internet or any other similar reasons.

No exams, quizzes or assignments will be dropped. The late exam policy is discussed below.

Make-up Exams/quiz/discussions

Full-Credit Make-up Exam/Quiz/Discussion with Documented Reason:

The exams, syllabus quiz and discussions are open for **48** hours. If for any reason you miss an exam, quiz or assignment, you may be permitted to take a make-up for full-credit if you present formal documentation by email stating you were incapacitated for the entire **48** hours the exam, quiz or assignment was open. The document must clearly state the dates you were incapacitated. Documentation is subject to verification.

Formal documentation does **not** include vacations, vacation delays, work related travel, or any work-related reasons, misunderstanding of the test dates, undocumented emergencies, being out of the country, being unable to access a computer/internet, or faulty memories, etc. Documentation should be official, such as a doctor's note, hospital admission papers, etc. The fact that you submit a doctor's note, etc. does not mean you will automatically be given a full-credit make-up exam, quiz or discussion opportunity. Submitting falsified documentation will result in a failing grade for the course with an academic dishonesty designation.

Partial Credit Make-up Exam/Quiz/Discussion for Undocumented Reason:

If you do not have a documented reason for missing an exam, quiz or discussion, you will still be permitted to take a make-up exam, quiz or discussion, but for partial credit – fifteen (15) points will be deducted for an exam, and five (5) points for a quiz or discussion. Email me to make arrangements for a make-up assignment.

Time Warning: Make sure your watch or clock is synchronized with the online servers as you will **NOT** be notified of elapsed time. Use a watch or clock while taking an exam or quiz, as there is no timer on the exam or quiz site.

No consideration will be given based on inaccurate timepieces. Once the closing deadline has passed, you cannot log in to take an exam or quiz.

Make sure your watch or clock is synchronized with the online servers as you will **NOT** be notified of elapsed time. Use a watch or clock while taking an exam or quiz, as there is no timer on the exam or quiz site.

If you are taking this course or exams/quiz/discussion board outside of Arizona, you are responsible for knowing what time it is in Arizona and making sure your exams, quiz, discussion and assignments are completed on time. It does not matter what your personal timepiece says; the only official time is the time on the online server hosting your session.

All times related to exams and quiz, assignments and discussion have set deadlines, and open and close at specific times. **Do not assume that exams will always be on the same day or time.** It is YOUR responsibility to keep track of these deadlines. Set your cell phone/computer, or any other electronic device to alert you of the time/date. Do not simply look once at the times/dates; check frequently that you have written them down correctly. **Do not assume anything – always check and double check!** The dates and times for the quiz, assignments and exams are located on the course site, and at the end of this syllabus.

Make sure you check the calendar FREQUENTLY for exam dates and times. You will not be sent an email or announcement on the website reminding you of exams – you are expected to keep track yourself.

TECHNICAL DIFFICULTIES:

What to do: **Contact the Online Technical Support Team immediately at (855)278-5080. Do not contact the instructor.**

The Online Technical Support Team provides the computer support for the course. These computer experts handle all computer-related issues and technical questions, such as trouble logging in, and/or technical difficulties with exams, quizzes or the discussion board. If you experience technical difficulties you should contact technical support immediately. Technical support, which is available 24 hours a day, 7 days a week, can be reached through the class bulletin board either by telephone or email. Please do not communicate with the instructor for questions related to computer problems, as I cannot help with any technical issue, and this will slow down the process of getting you technical help. However, if in doubt, please always feel free to email me over any issue including technical problems, but you MUST contact the Online Technical Support Team. They will provide you with a trouble ticket number, which you should include in any email sent to the instructor.

Technical difficulties do not include a student's lack of computer experience. You are responsible for knowing how to fully operate a computer, accessing the course content, and exams, quiz or discussions as well as having a fully functioning computer.

How to help avoid technical issues: You will be viewing high resolution images; therefore, you are strongly encouraged to take this course, quiz, discussions, and exams via a high-speed internet server. Dial-up connections may also impede on exam, quiz or discussion time. You are advised that you cannot use smart phones or iPads for exams, quizzes or the discussion as images do not always download correctly.

Exam resets: (Resets are NOT retakes or makeups)

If you experience computer or technical problems during an exam, quiz or discussion, call technical support for assistance. They will give you a trouble ticket number, which you should email to me, and I will reset the exam for you.

Note: No matter how much of the exam, quiz or discussion you took, you will be given a new exam or quiz. Only one (1) online reset per exam/quiz is allowed – two (2) total are allowed for the entire semester. No resets will be allowed outside of the exam period. Reset requests after the exam deadline will not be considered.

GRADING:

Total Points: The total number of points possible for the four (4) exams, one (1) quiz, the Integrity Pledge, one (1) discussion, the animation review and two-part project is 600 points. Grades are earned, so even if you are one point short of your desired grade, you will NOT be given unearned points. There are opportunities to earn extra credit points during the course, so take advantage of them when they appear in the Announcements section. Assignment values are as follows:

Syllabus quiz:	20 points
Integrity pledge	10 points
Discussion Board	20 points
Exam 1	100 points
Character proposal	25 points
Exam 2	100 points
Animation critique	25 points
Exam 3	100 points
Animation story	100 points
Exam 4	<u>100 points</u>
TOTAL	600 points

Grading is based upon points, NOT percentages. Grading is on a standard scale based on a possible 600 points as noted below:

<u>Grade</u>	<u>Points</u>
A+	588-600
A	553-587
A-	540-552
B+	527-539
B	492-526
B-	479-491
C+	466-478
C	420-465
D	358-419
E	0-357

STUDY GUIDES: To help facilitate your focus of study, study guides are provided for each module. They are located on the course site in each unit. There is one study guide for each exam. While the lecture topics will often parallel the readings, the lecture content will frequently differ. Questions on the exams will be derived from the study guides, assigned course readings, and lectures. You are not required to know any dates for works but should plan to know definitions of the vocabulary words, titles of works, artists (if given), why each work listed is important.

ATTENDANCE POLICY: Attendance and participation for the duration of the class period is mandatory. You should notify me by email prior to absence if possible so that arrangements can be made for missed assignments.

COURSE FORMAT AND READING ASSIGNMENTS:

You must listen to all lectures. You must read the focus readings corresponding to each lecture. The readings for various lecture topics are listed below. It is strongly suggested that you read *all* of the notated pages *before* you watch the relevant lectures; the lectures will make more sense if you have read the text first. Reading the texts before each lecture really helps in preparing you for the examinations, discussion and film review!

Module 1:

These lectures provide a discussion of the aspects of traditional storytelling and narrative art that have influenced animation.

Lecture 1: Introduction

Lecture 2: History and importance of storytelling; (Read: “The state of the art in narrative inquiry” by Brett Smith and “The Art of Storytelling” by Amy E. Spaulding on Canvas)

Required reading focus: historical importance of storytelling and how to create a good story

Lecture 3: History of narrative art; (Read: “What is Narrative Art?” from the Lucas Museum of Narrative Art on Canvas)

Required reading focus: visual storytelling in Fine Art

Module 2:

These lectures explore information on the technical production of animation, and the early history of animated film production worldwide.

Lecture 4: Types of animation; (Read: the article “Mechanical Distortions of Movement;” “Lotte Reiniger: Shadowplayer” by Noell K. Wolfgram Evans; “Ray Harryhausen: The Stop Motion Master” by Noell K. Wolfgram; and “Stop Motion: Craft Skills for Model Animation” by Susannah Shaw on Canvas)

Required reading focus: techniques used to create animated films

Lecture 5: Types of animation continued (Read: “What Is Cel Animation & How Does It Work?” by Claire Heginbotham on Canvas; “This Is How CGI Actually Works,” by Kyle Neubeck - <https://www.complex.com/pop-culture/2015/05/this-is-how-cgi-actually-works>)

Required reading focus: techniques used to create animated films

Lecture 6 Tools of Animation (Read: “How to Make a Storyboard for Video” on Canvas)

Required reading focus: tools used in creating animation

Lecture 7: Precursors of Animation (Read: “A Brief History of Motion Picture Graphics” on Canvas)

Required reading focus: historical roots of animation

Module 3:

These lectures explore the early animation artists including Walt Disney and innovations in the animation industry

Lecture 1: Early animation, (Read: Perlmutter, “Introduction and Chapter 1 up to ‘Walt Disney’,” pp. 3-16 and 19-21; Maltin, Chapter 1, pp. 1-28, 83-124; “Animation History: Winsor McCay Started His Professional Art Career at Age 13” by Kevin Scott Collier on Canvas)

Required reading focus: the influences on early animators and types of animation they used

Lecture 2: Walt Disney (Read: Perlmutter, pp. 16-19; Maltin, pp. 29-82)

Required reading focus: contributions by Walt Disney and his animators to the animation industry

Lecture 3: Disney continued (Read: Perlmutter, pp. 194-201)

Required reading focus: contributions by Walt Disney and his animators to the animation industry

Module 4:

These lectures explore early television cartoons and animated television specials

Lecture 4: The Golden Age of Animation (Read: Maltin, pp. 83-124, 159-187, 223-280 and “Mel Blanc” article)

Required reading focus: early animation studios

Lecture 5: Early television cartoons (Read: Maltin, pp. 223-322; Perlmutter, pp. 23-25, 74-87)

Required reading focus: the rise of children’s Saturday morning cartoons and other television animation

Lecture 6: Television cartoons continued (Read: Perlmutter, Chapter 4, pp. 114-169, 232-243)

Required reading focus: the rise of children's Saturday morning cartoons and other television animation

Lecture 7: Animated Television Specials (Read: Perlmutter, pp. 92-94; 98-100, 214-216 and Maltin, pp. 311-322)

Required reading focus: animation designed for holiday viewing

Module 5:

These lectures explore the works of some of the creative legends working in theatrical and art animation

Lecture 1: Contemporary theatrical animation (Read: "John Lasseter and the Rise of Pixar" article)

Required reading focus: contributions of some of the important artists in animation

Lecture 2: Contemporary television and web animation (Read: Perlmutter, pp. 243-248, 311-318, 320-325, 333-334, 354-356)

Required reading focus: animation created for adult viewers rather than for children

Lecture 3: Contemporary adult animation (Read: Maltin, pp. 343-350 and Perlmutter, p. 302)

Required reading focus: animation created in the 21st century for both children and adults

Module 6:

This module examines superhero animation as well as some important themes found in animation.

Lecture 4: Superhero animation (Read: Perlmutter, pp. 188-192, 267-272 and Maltin, pp. 120-122, 125-157)

Required reading focus: ways in which animation portrays male and female superheroes and the role they play in society

Lecture 5: War animation (Read: “Speciesism, Part 1,” by Thomas LaMarre; “SNAFU” by Noell K. Wolfgram Evans; “A Surprising Underwater Cartoon from Prague: Wedding at Coral Sea” by Rolf Giesen and J.P. Storm; and “Animated Maps to Hail German Victories: Svend Noldan on Canvas”)

Required reading focus: differences in portrayal of “real” wars versus “imagined” wars

Lecture 6: War animation continued (Read: “Barefoot Gen, the Atomic Bomb and the Hiroshima Legacy” by Asai Motofumi; “World War II as Trauma, Memory and Fantasy in Japanese Animation” by Susan J. Napier; and “Persepolis in Motion”)

Required reading focus: portrayals of “real” and “imagined” wars

Lecture 7: Animation as modern art (Read: Motion Graphic Design: Applied History and Aesthetics” by Jon Krasner on Canvas)

Required reading focus: artists using animation as Fine Art and to explore the world around them

Module 7:

These lectures explore ways in which animation has been created outside of America

Lecture 1: European animation (Read: “Ninety Years On, Tintin is Still Struggling to Conquer America,” by Juliette Demas; “Can Asterix Finally Conquer the US?” by Peter Hoskin; “Sweet Dreams are Made of This: The Sandman,” on Canvas)

Required reading focus: Western European animation by country

Lecture 2: European animation continued (Read: “Of Russian Origin: Cheburashka;” “An Animal Unknown to Science” by Samantha Flaum on Canvas)

Required reading focus: Eastern European animation by country

Lecture 3: Animation from the English-speaking World (Read: “Yellow Submarine Created a Style of Its Own 50 Years Ago” by Blake Goble; “The UK’s legendary stop-motion animation director...” on Canvas)

Required reading focus: how the work of English-speaking animators has impacted popular culture

Lecture 4: Asian Animation (Read: “Why India’s Film Animation Industry Is Still Struggling;” “The Changing Winds of Korean Animation;” “The 1920s: The Wan Brothers and the Origin of Shanghai Animation;” “2000 and On: Relaunching Animation in China” on Canvas)

Required reading focus: Asian animation from the earliest times

Lecture 5: Japanese animation (Read: “Astro Boy – Dreams and Technologies of Postwar Japan by Hiroshi Kashewagi; “Takarazuka” on Canvas)

Required reading focus: the importance of Japanese animation in a global context

Lecture 6: Japanese animation continued (Read: “Anime Magic” by Andrew Osmond; “The Auteur of Anime” by Margaret Talbot, and “Paprika: Dream Goddess” on Canvas)

Required reading focus: the importance of Japanese animation in a global context

Lecture 7: Animation from Latin America, Africa and the Middle East (Read; “Burka Avenger, Pakistan’s new superhero;” “Creator of new Nigerian animated film seeks to diversity Nollywood;” “Cartoons for African children are frozen by a lack of funding and imagination;” “Brazilian Animation Shows Exponential Growth in Budget and Ambition” on Canvas)

Required reading focus: modern animation from the rest of the world

EXAM AND QUIZ DEADLINES – Summer Session B 2021

Exams are 70 minutes/Quiz is 20 minutes

What's covered on exams, quiz, discussion board, animation critique and final project

Exams/Quiz/Discussion/Assignments **Opens** **Closes**

Module 1-2

Quiz: midnight PT, Wednesday, June 30 11:59 pm PT, Thursday, July 1

Quiz 1 is on the content of the syllabus only

Integrity pledge: midnight PT, Wednesday, June 30 11:59 pm PT, Thursday, July 1

Extra credit opportunity: midnight PT, Wednesday, June 30 11:59 pm PT, Thursday, July 1

Discussion Board: midnight PT, Monday, July 5 11:59 pm PT, Tuesday, July 6

Respond to one (1) of the four (4) discussion questions posted and respond to one of your classmates' comments

Exam 1: midnight PT, Friday, July 9 11:59 pm PT, Saturday, July 10

Exam 1 covers storytelling and narrative art, types of animation, tools of animation and precursors of animation

Module 3-4

Character proposal: 5:00 pm PT, Friday, July 16

Your character proposal including required information from the assignment instructions

Exam 2 midnight PT, Monday, July 19 11:59 pm PT, Tuesday, July 20

Exam 2 covers early animation, the works of Walt Disney, early television animation and animated television specials

Module 5-6

Animation Critique 5:00 pm PT, Sunday, July 25

Review of one animated feature film or 90 minutes of an animated or web series

Exam 3 midnight PT, Thursday, July 29 11:59 pm PT, Friday, July 30

Exam 3 covers contemporary and adult animation, animation that focuses on war and superheroes, and animation as modern art

Module 7

Animation story 11:59 pm PT, Wednesday, August 4

Your complete animation story or storyboard

Exam 4 midnight PT, Monday, August 9 11:59 pm PT, Tuesday, August 10

Exam 4 covers foreign animation from Europe, Asia, Africa, Latin America and the Middle East

Information in the syllabus, other than the grade and exam/quiz/discussion board policies, may be subject to change with reasonable advance notice.

Please note that the course content includes images of animated nudity and some sexual situations

I'm here to assist you. I'm only an email away, so please do not hesitate to email me with any questions or concerns you have throughout the course

Deborah.Deacon@asu.edu

WITHDRAWAL FROM COURSE:

You will not be dropped from this course. If you are unable to complete the course, it is your responsibility to arrange for withdrawal from the class. You will not be automatically withdrawn and unless you are officially withdrawn from the class you will receive a final grade based upon the total points you have earned for the semester. Students are required to pay all tuition and fees for any registered course unless enrollment is officially cancelled during the 100% refund period. Please visit the Academic Calendar to review the withdrawal deadlines for this semester. For more information on Drop/Add and Withdrawal, visit: <https://students.asu.edu/drop-add>.

ANTI-DISCRIMINATION STATEMENT

The Herberger Institute of Design and the Arts at Arizona State University upholds, values, and cherishes student and faculty diversity, no matter the circumstance. As members of the ASU community, we are charged with challenging injustices and

social inequities of any kind through education. These values are an integral part of our standing as an institution and must be upheld by all members of the ASU community, including but not limited to all Herberger Institute of Design and the Arts staff, faculty and students. The call is clear and present at ASU for every

member of our community to do their part in fostering a culture of Inclusive Excellence that contributes meaningfully to lasting equity for all. For students and faculty alike, this culture of Inclusive Excellence creates role models, broadens perspectives, combats negative stereotyping and enables artists, designers and makers of the 21st century to think creatively, critically and, above all, compassionately about our impact on the world at large.

This course and Arizona State University welcomes all students regardless of race/ethnicity, gender identities, gender expressions, sexual orientation, socio-economic status, age, disabilities, religion, regional background, Veteran status, citizenship status, nationality and other diverse identities that we each bring to class. Each of us bear intersectional perspectives that are born out of our backgrounds and identities, and each of us has a contribution to make towards our culture of Inclusive Excellence. As your instructor, I expect that all of my students abide by the following community agreements:

- to bring a willingness to deeply inspect your own assumptions about the world, identifying areas in which you may need to unlearn implicit biases and behaviors
- to help others learn by respectfully voicing your thoughts and reactions, acknowledging that they are partial to and shaped by the way you make sense of the world
- to demonstrate a curious and eager inquiry into how others make sense of the world

Diversity of experiences, backgrounds and opinions are essential to cultivating a rich academic environment which in turn strengthens our capacity to be ethical and empathetic creative-thinkers. I aim for students of all backgrounds to be well served by this course and that the diversity students bring to this class be viewed as a resource, strength and benefit. The materials of this course, including readings and assignments, will reflect this commitment to diverse and inclusive knowledge. If a student feels that there has been a discrepancy between my teaching practices and the university's commitment to Inclusive Excellence, you are encouraged to discuss your concerns directly with me. I value your learning experience and welcome all opportunities to enrich the efficacy of this course for all student groups. Here are resources available to all students to report incidents of bias, harassment, and other forms of discrimination inside and outside the classroom:

- Unsure of whether the concern you experience or witness falls under the criteria of bias, harassment, and other forms of discrimination? You can fill out the Herberger Institute Community of Care form at herbergerinstitute.asu.edu/caring describing the situation. One of the members of the Herberger Institute Behavioral Response Team will connect with you.
- Anyone who believes that they have been subjected to discrimination, harassment, or retaliation in violation of this policy, or who believes that this policy has been violated, should report the matter immediately to the Office of University Rights and Responsibilities or the Dean of Students office or directly fill out an incident report.
- Unless a person is restricted by law from doing so, any employee who is informed of or has a reasonable basis to believe that sexual harassment has occurred, shall immediately report all information regarding the occurrence(s) to the Office of University Rights and Responsibilities or the Title IX Coordinator or the Dean of Students office.
- More reporting pathways are available to students on the University's Prohibition Against Discrimination, Harassment, and Retaliation policy page.

ACADEMIC INTEGRITY AND STUDENT CODE OF CONDUCT:

Besides academic performance, students should exhibit the qualities of honesty and integrity. Every student is expected to produce his/her original, independent work. Any student whose work indicates a violation of the ASU Academic Misconduct Policy, including cheating, plagiarism, and dishonesty will be subject to disciplinary action. Plagiarism is defined as deliberately passing off someone else's words or ideas as your own. All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty that is in violation of the Student Code of Conduct will not be tolerated. Arizona State University and the Herberger Institute for Design and the Arts expect the highest standards of academic integrity from all students. Failure to meet these standards may result in suspension or expulsion from the university or other sanctions as specified in the University Student Academic Integrity Policy. For more information, please see the ASU Student Academic Integrity Policy: <http://provost.asu.edu/academicintegrity>. "[e]ach student must act with honesty and integrity, and must respect the rights of others in carrying out all academic assignments." This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to:

- Cheating on an academic evaluation or assignments
- Plagiarizing

- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any questions about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. Per ASU policy, a student may not avoid the consequences of academic dishonesty by withdrawing from a course, and may be placed back in the course in order to face sanctions resulting from academic integrity violations. You are responsible for abiding by this policy.

STUDENT CONDUCT:

ASU adheres to a university-wide Student Code of Conduct. The philosophy behind this policy states: The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals. The student Code of Conduct is designed to promote this environment at each of the state universities. You are expected to treat your instructor and your fellow classmates with respect and kindness. In all correspondence and in Discussion Board Postings, you should show respect for the viewpoints of others who may disagree with you or see things from a different perspective. Criticizing, ridiculing, insulting, or belittling others will not be accepted. Keep in mind that electronic communications do not have the advantage of nonverbal cues that are so much a part of interpersonal communication. Humor or satire can sometimes be misinterpreted in strictly electronic communication forums.

THREATENING OR DISRUPTIVE BEHAVIOR:

Self discipline and a respect for the rights of others in the classroom or studio and university community are necessary for a conducive learning and teaching environment. Threatening, violent, or disruptive behavior will not be tolerated in this class, and will be handled in accordance with ASU policy. For more information, please visit: <http://eoss.asu.edu/dos/srr/PoliciesAndProcedures> and <https://eoss.asu.edu/dos/safeth/ThreateningBehavior>.

TITLE IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <http://sexualviolenceprevention.asu.edu/fags/students>.

SPECIAL ACCOMMODATIONS:

Your instructor is willing to make any reasonable adaptations for limitations due to any documented disability, including learning disabilities. Please contact me by email to discuss any special needs you may have. You must contact the Disability Resource Center to process the paperwork for special course accommodations. To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/ed/drc/#>; Phone: (480)96501234; TDD: (480)965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

DISABILITY SUPPORT SERVICES:

Students with disabilities must have an equally effective and equivalent educational opportunity as those students without disabilities. Students experiencing difficulty accessing course materials because of a disability are expected to contact the course instructor so that a solution can be found that provides all students equal access to course materials and technology.

Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester by email. It may be difficult to make accommodations retroactively **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

INFORMATION FOR STUDENTS WITH DISABILITIES:

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact the ASU Disabilities Resources and Services Office immediately at (480)965-1234 or email DRC@asu.edu. Additional information can be found by visiting the DRC website at <https://eoss.asu.edu/drc>. The DRC is located on the Tempe Campus in Matthews Center building, first floor and their offices are open from 8:00 am to 5:00 pm Monday through Friday.

POLICY ON SEXUAL DISCRIMINATION:

Policy on sexual discrimination as described in ACD 401. “Prohibition Against Discrimination, Harassment, and Retaliation,” including the fact that the instructor is a mandated reporter and therefore obligated to report any information regarding alleged acts of sexual discrimination. Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information. As an employee of ASU, I am a mandated reporter and obligated to report instances of reported or suspected incidents of sexual harassment.

STUDENT RIGHTS AND RESPONSIBILITIES:

Students must abide by all the requirements stated in this syllabus. In addition, all students should be aware of their rights and responsibilities at Arizona State University. Please refer to the college catalog and student handbook for student rights and responsibilities. These can be found at:

http://herbergerinstitute.asu.edu/students/undergrad/documents/student_handbook.pdf.

STUDENT SERVICES AND RESOURCES:

You will find a list of student resources at <https://tutoring.asu.edu/student-resources>. Resources included are advisement, registration, financial aid, disability services, counseling, tutoring, library, and more.

ACADEMIC CALENDAR AND IMPORTANT DATES:

The academic calendar can be found at: <http://students.asu.edu/academic-calendar>.

SUBJECT TO CHANGE:

I reserve the right to change portions of this syllabus (assignments, deadlines, etc.) by email or by course announcements during the semester. The student is responsible for noting changes and acting accordingly. Grading and absence policies are not subject to change.

OTHER IMPORTANT INFORMATION:

Computer, Internet and Electronic Communications Policy:
<http://www.asu.edu/aad/manuals/acd/acd125.html>.

Missed Classes due to University Sanctioned Activities:
<http://www.asu.edu/aad/manuals/acd/acd304-02.html>.

Accommodations for Religious Practices:
<http://www.asu.edu/aad/manuals/acd/acd304-04-10.html>

Handling Disruptive, Threatening, or Violent Individuals on Campus:
<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>.

For more information, refer to: www.asu.edu/aad/manuals/acd/acd304-10.html