

USC Cinematic Arts

The Bryan Singer Division of Cinema and Media Studies



CTCS 499: Contemporary Animated Television

SCB 104, Spring 2016. Tuesdays 2-4:50 PM (lecture) and Thursdays 2-4:20 PM (screening)*

**Attendance is optional in the screening section, but the screenings themselves are mandatory.*

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USCCinematic Arts

CTCS 499

Contemporary Animated TV

Draft Syllabus

Units: 4

Spring 2016

Lecture/discussion section: 2-4:50 PM, Tuesdays

Screening section:* 2-4:20 PM, Thursdays

*attendance in the screening section is optional, but if you skip it, you are required to watch the assigned episodes before the next week's meeting.

Location: SCB104

Instructor: George Carstocea

Office: TBA

Office Hours: TBA (after consultation with enrolled students)

Contact Email: carstoce@usc.edu

(if possible, please include the course number, CTCS 499, in the subject line of your email)

Contemporary Animated TV

*They're henchmen, you don't explain to them. They do your bidding.
When you say jump, they say, "what shark?"*
-The Monarch, Venture Bros.

Course Description

This class, like the field it covers, is a hybrid. You will be asked to seriously consider animated television from a variety of perspectives, including TV-theory based approaches, reflections on comedy by its practitioners, as well as academic and philosophical theories of humor. Our inquiry into the state of contemporary TV animation will start from a core selection of shows aired on [adult swim], the adult animation channel that airs at nights on Cartoon Network, and that has functioned as a laboratory for some of the experimental tendencies that are making their way into more mainstream television. We will contextualize this knowledge with productions from other venues, both as precursors to the contemporary trends (The Simpsons and Futurama on FOX, Home Movies on UPN, Dexter's Laboratory and The Powerpuff Girls on Cartoon Network) and as more mainstream products that emerged from the same milieu (Archer on FX and Bob's Burgers on FOX, both of which are created and led by former [adult swim] showrunners). After the midterm, we will move into issues of content, representation, and the cutting edge of contemporary animation on the web, as well as the medium's applicability in a wide range of contexts from data visualization to instruction and simulation, while also keeping track of the authorial and aesthetic issues we discussed in the first half of the semester.

This course has two weekly sections: a three-hour lecture/discussion meeting, and a two-hour screening. In the screening, we will watch the week's assigned episodes, and I am glad to stay behind and chat with you after the screening if you have any immediate questions. Attendance is only mandatory for the lecture/discussion section. However, if you decide not to attend the official screening, you will be responsible for watching the assigned episodes on your own (see below under "Course Notes" and "Attendance Policy" for more info on this).

We will begin every lecture/discussion meeting with a short screening of a historical cartoon that deals with similar formal and/or thematic issues as the week's main screened TV episodes. These shorts will be drawn from the historical period commonly known as the Golden Age of Hollywood animation – the classical and postclassical shorts spanning from the 1930s to the late 1950s that were exhibited alongside feature films and subsequently provided the template for televised animation (and were themselves broadcast in televised syndication for decades to come). Works by Warner Bros. Animation (Looney Tunes / Merrie Melodies), Disney, Fleischer Studios, MGM, and UPA will dominate this roster. Fair warning: some of these short films, very much a product of their times, contain antiquated social attitudes, as well as stereotypical and politically charged imagery pertaining to race, ethnicity, gendered behavior, and political options. While we will spend a lot of our time investigating issues of form and production, I want to also encourage you to grapple actively with the sociocultural circumstances that historically defined the content of these works.

While I have decided to focus on American TV animation in order to narrow what would otherwise become an unwieldy field of study, I also want to encourage you to explore the wealth of animated TV currently produced and broadcast across the globe. If any such international shows catch your eye, you will have an opportunity to write about them in the final paper, which asks you to compare a show we screened in class with another animated program of your choice.

A note on "spoilers:" If you believe that spoilers exist, this may not be the class for you. We will only watch limited selections from the assigned shows, which means that we will jump around through seasons, and I will have to fill you in on plot information that you're missing. Furthermore, in our lectures and discussions I will frequently contextualize the episodes we viewed, and might provide salient story points for clarification/deeper analysis. Hopefully this will not push you away from the class. Plot and story continuity is only a small part of the aesthetic impulse behind these shows, and, once you gain a structural

understanding of storytelling, you may even notice that most structured narratives are quite predictable anyway.

Learning Objectives

By the end of this class, you should have a solid understanding of the current state of TV animation, ranging from aesthetic concerns to production and industrial practices, as well as recurring themes and their cultural correlatives. You will be able to situate this knowledge in the context of the historical development of the medium of animation as a whole. Furthermore, you will hone your writing and research skills for the graded course projects, and amass a basic toolkit for the study of the moving images, including semiotic, structuralist, and other contemporary theoretical outlooks.

Prerequisite(s): None

Recommended Preparation: CTCS 190 (Introduction to Film) and/or CTCS 191 (Introduction to Television) or equivalent

Course Notes

This course requires you to watch approximately two hours of content every week. The course includes a regularly scheduled screening session, which will show the TV episodes assigned for that week. Attendance to this section is not mandatory; however, if you decide not to show up, you are required to watch the week's screenings on your own time. I reserve the right to administer pop-quizzes and ensure that everyone is doing the required viewing.

Our class meetings will be based on a combination of lecture and discussion. To get the most out of both lectures and discussions, you must do all of the reading assignments on time.

This is a reading and viewing-intensive course. The reading, at times dense theoretical work, cannot be skimmed or speed-read. You must set aside sufficient time, space, and energy for reading and possibly re-reading what are often difficult materials. I will briefly introduce next week's readings in every class session to give you a heads-up as to the complexity level and the amount of time you need to put into that particular week's work, and distribute worksheets to help you make the most of the assigned material, but you are responsible for doing at least 6 hours of homework (including the weekly screenings) a week. If that sounds like more than you can manage, please try to look for another class.

You should obviously also be prepared to complete at least 2 hours of active screening time each week. You can find a basic worksheet template for taking notes at the end of this syllabus. I strongly suggest you use it or a similar system to keep track of your viewing. Hopefully, its standardized format should help you see structural similarities and differences between the shows we watch, and therefore give you a good idea of the general principles of humor, as well as the specific voice of each of the shows/creators we are considering this semester.

Note that this is a relatively under-researched field, so your close attention to texts and your class contributions are essential for the success of the course. This is exciting: think of yourselves as trailblazers, exploring the best and most surreal works that contemporary animation has to offer.

Lively and thoughtful participation is essential to the success of the class. Come to class prepared to talk about the readings and screenings, as I will often call on students at random to contribute to our discussion.

Much of the required material for this class will be posted to Blackboard. I will also post other optional course resources to this page – helper handouts for your papers, online style and grammar guides, and interesting contemporary animated content. Please monitor this page closely, and sign up for push notifications if you use the Blackboard smartphone app.

Attendance Policy

Regular attendance is mandatory in the lecture/discussion section. Attendance will be monitored at the beginning of class. Anyone who is not present at the time when attendance is taken will be marked as absent for the day. This mark will not be changed to "late," if the student shows up a few minutes after the taking of attendance by the instructor. This needs to be taken into consideration by anyone whose scheduling conflicts may not permit them to get to class on time. **You are allowed a maximum of two unexcused absences over the course of the semester. Each further unexcused absence beyond the two allowed ones will lower your final grade by 1/3 of a letter grade.**

Excused absences are instances of a student having to miss class because of higher circumstances outside the student's control that can and, by any means, must be properly documented.

Attendance is not required in the screening section. However, if you don't attend, you are responsible for viewing the week's selected episodes before next week's lecture on your own time. I will pop-quiz you to ensure that you have viewed the required episodes at least four times over the course of the semester, and your pop-quiz grade average will make up 15% of the final grade for the course.

Required Readings and Supplementary Materials

1. Furniss, Maureen. Art in Motion: Animation Aesthetics. Revised Edition, John Libbey Publishing, 2007
2. Gray, Jonathan. Watching with The Simpsons: Television, Parody, and Intertextuality. Routledge, 2006
3. Carol A. Stable and Mark Harrison, eds. Prime Time Animation: Television Animation and American Culture, Routledge, 2003

All other readings will be posted on the course Blackboard website.

Description and Assessment of Assignments

You will write two papers, for a total of 15-20 pages, for this course.

The first paper (6-8 pages)

Your midterm essay will require you to write an in-depth episode analysis of an episode of TV drawn from the shows screened in the first six weeks of the semester. You can use any episode you want, as long as it is **not** one of the episodes of that show we screened in class. Your paper, although it can be grounded in issues of content analysis or parameters of industrial production, must also take into account the formal and aesthetic qualities specific to the medium of animation. You will have a mandatory meeting with me during office hours a few weeks before the paper is due to discuss your ideas for a thesis and possible argumentative strategies. You have to submit a hard copy of this assignment by the beginning of lecture on the due date, and also submit it online through TurnItIn on Blackboard by 11:59 PM the same night. The grade for this paper will make up 25% of your final grade. More details are included in the assignment prompt, which will be handed out in class and posted on Blackboard.

The second paper (8-12 pages)

Your final essay will require you to conduct research outside of the class readings, and you will give a short (6-8 minute) presentation on your selected topic in class during one of the last three weeks of the semester. This essay should compare the aesthetics, content, and/or industrial production contexts of two contemporary animated shows – one that we screened in class, and one of your choice. Again, you will have to meet with me one-on-one (as soon as possible after the term break) to discuss possible argumentative and research trajectories. You have to submit a hard copy of this assignment by the beginning of lecture on the due date,

and also submit it online through TurnItIn on Blackboard by 11:59 PM the same night. Your 6-8 minute presentation on your research project will be scheduled during one of the last three weeks of the semester, and account for 10% of your final grade. Combined with the 35% grade weight for the paper itself, this research assignment will therefore make up 45% of your final grade.

Pop-Quizzes

As I mentioned above, I reserve the right to pop quiz you regarding the week's screening content at the beginning of lecture. There will be at least 5 pop-quizzes administered at random dates over the course of the semester (and more if I notice that you are not keeping up with the required screenings). Your average grade from these quizzes will make up 15% of your final grade.

Extra Credit Assignments

There will be no extra credit assignments in this class. However, because I will run the lecture as a combined lecture/discussion section, I may assign you in-class group exercises and/or solo worksheets, or short exercises to complete on Blackboard. If these assignments are collected at the end of class or submitted through Blackboard, your performance on them will be computed as part of your in-class participation grade (which accounts for 15% of final grade).

Grading Breakdown

Assignment	% of final grade
Midterm paper	25%
Final Paper + Presentation	35% + 10% = 45%
Pop-quizzes on weekly screening content	15%
Quality of In-Class Participation	15%

Assignment Submission Policy

Your midterm and final papers are due in hard copy on the respective assigned due dates, at the beginning of class. You must also submit your papers through TurnItIn on Blackboard by 11:59PM the same night. Failure to meet either of these deadlines **by even a few minutes** will result in a 1/3 letter grade penalty, and you will similarly lose 1/3 of a letter grade for every two days that your work is late.

Pop quizzes will be administered randomly at the beginning of lecture. If you miss the beginning of the quiz and are not excused for the day due to a medical or family emergency, you will not only be marked absent for the day, but also get 0 points on that particular quiz, which will eventually factor into your final grade as discussed above.

Policy on Personal Electronic Devices

You are allowed and even encouraged to use digital devices for note-taking in the lecture section. Please note, however, that you will be asked to leave class immediately and marked absent for the week if you use your device for ANY OTHER purpose than note-taking during class time. I will also not allow you to use your cell/smartphone for any personal reason during class, but might ask you to use them in conjunction with web apps for class purposes. These rules might seem a bit draconian, but I want us to get the most of our time together in class, and distracting behavior (even something as small as an open Facebook or Twitter page on a visible screen) affects everyone around you.

A note on extensions

There will be no extensions granted for any work due in this class, with the exception of serious medical/family circumstances out of the student's control, which have to be properly documented. Any late work will incur a 1/3 of a letter grade penalty for every 48 hours that it is late beyond the deadline.

Course Schedule

WEEK I - TV Theory Primer and Introduction to Animation History

Lecture: Brief History of Animation and its practices of production. Introduction to TV theoretical methodologies. Semiotics and Structuralism.

In-Class Screenings:

Georges Melies – A Trip to the Moon (1902) 9 min
J. Stuart Blackton – The Enchanted Drawing (1900) 2 min
J. Stuart Blackton – Humorous Phases of Funny Faces (1906) 3 min
Emile Cohl – Fantasmagorie (1908) 1 min
Winsor McCay – Gertie the Dinosaur (1914) 12 min
Dave Fleischer – Snow White (Betty Boop short), 1933, 7 min

View for next week: 3 episodes of The Simpsons (TBD) and 3 episodes of Futurama (TBD)

Read for next week:

Maureen Furniss, Chapter 1 (“Introduction to Animation Studies”) and Chapter 2 (“Foundations of Studio Practices”, p. 3-28

Ellen Seiter, “Semiotics, Structuralism, and Television” (from *Channel of Discourse, Reassembled*)

Jonathan Gray, “Intertextuality and the Study of Texts” and “The Simpsons Attitude,” in Watching with The Simpsons: Television, Parody, and Intertextuality. Routledge, 2006

Wendy Hilton-Morrow and David T. McMahan, “The Flintstones to Futurama: Networks and Prime Time Animation,” in Prime Time Animation: Television Animation and American Culture, Routledge, 2003

WEEK II – TV Theory Primer Cont’d, Broadcast Animation of the 1990s

Lecture: The Simpsons, Futurama, and FOX in the 1990s. Family sitcoms, workplace sitcoms, and science fiction. Postmodernism, intertextuality, and complex semiotic coding. Self-aware commentary on medium-specific characteristics. Bonus jokes and audience targeting.

In-Class Screening: Isadore “Friz” Freleng – You Ought to Be in Pictures (Warner Bros, 1940, 9 min)

View for next week: Dexter’s Laboratory (3 episodes TBD)
The Powerpuff Girls (2 episodes TBD)
My Little Pony: Friendship is Magic – “The Best Night Ever”

Read for next week:

Joy van Fuqua, “‘What are those little girls made of?’: The Powerpuff Girls and Consumer Culture,” in Prime Time Animation: Television Animation and American Culture, Routledge, 2003

Kevin S. Sandler, “Synergy Nirvana: Brand Equity, Television Animation, and Cartoon Network,” in Prime Time Animation: Television Animation and American Culture, Routledge, 2003

Maureen Furniss, Chapter 4 (“General Concepts: Mise-en-scene”) and Chapter 5 (“General Concepts: Sound and Structural Design”)

WEEK III – Cartoon Network in the 1990s

Lecture: The Stretchy, Stylized Worlds of Cartoon Network. Industrial characteristics of Cartoon Network in the 90s. Genndy Tartakovsky, Craig McCracken, Lauren Faust, and the CalArts influence. Stretch, Squeeze, and Morph in historical animation. Cultural isolation and foiling narratives of genius. Gender in superhero stories.

In-Class Screening: Tex Avery, “Red Hot Riding Hood” (MGM, 1943, 7 minutes)
Genndy Tartakovsky/Sony Studios – Popeye CGI proof-of-concept reel

View for next week: Space Ghost: Coast to Coast (3 10-minute episodes TBD)
Harvey Birdman: Attorney at Law (2 10-minute episodes TBD)
Sealab 2021 (4 10-minute episodes TBD)

Read for next week:

Maureen Furniss, Chapter 7, “Full and Limited Animation” and Chapter 11 “Animation Audiences”

Virginia Kuhn, “The Rhetoric of Remix,” *Transformative Works and Cultures*, Vol. 9 (2012)

WEEK IV – The Emergence of Adult Swim

Lecture: The Industrial and Cultural Status of Animation in the 1980s-90s. Adult Animation and the Programming of [adult swim]. Remixing the Hanna-Barbera archive. The early career of Adam Reed and Matt Thompson and the growth of the Williams Street production studio.

In-Class Screening: John Hubley – Rooty Toot Toot (UPA, 1951, 7 minutes)
Selected clips from the original Hanna-Barbera shows Space Ghost and Sealab 2020, whose visual assets were remixed to create Space Ghost: Coast to Coast and Sealab 2021

View for next week: The Venture Bros. (6 episodes):
S1E1: Dia de los Dangerous
S1E13: Return to Spider-Skull Island
S2E1: Powerless in the Face of Death
S2E4: Escape to the House of Mummies, Part 2
S2E12-13: Showdown at Cremation Creek (2-part season finale)

Read for next week:

Jason Mittell, “The Great Saturday Morning Exile: Scheduling Cartoons on Television’s Periphery in the 1960s,” in *Prime Time Animation: Television Animation and American Culture*, Routledge, 2003

John Caldwell, “Industrial Auteur Theory”(from *Production Culture*)

WEEK V – The Venture Bros. - Space Age Parody

Lecture: The Venture Bros. and the physical and ideological relics of the Space Age. Adventure cartoons and their worldview. Worldbuilding, animation, and satire.

In-Class Screening: One episode of Jonny Quest (Hanna-Barbera, 1964-65, originally ran on ABC)

View for next week: Archer (6 episodes):
S1E1: Pilot (Mole Hunt)
S1E2: Training Day
S2E10: Dial M For Mother
S3E12: White Nights
S3E12-13: Space Race, parts 1 and 2
S5E1: White Elephant

WEEK V cont'd

Read for next week:

Steve Neale and Frank Krutnik, "Gags, jokes, wisecracks, and comic events," in Popular Film and Television Comedy, Routledge, 1990 (p. 43-62)

Michael Z. Newman, "From Beats to Arcs: Toward a Poetics of Television Narrative." *The Velvet Light Trap*, Fall 2006

WEEK VI – Archer – Reframing Cold War Ideology

Lecture: Archer and the migration of talent from [adult swim] to other venues. Spy thriller pastiche and Cold War satire. Auteur animation and intertextual texture.

In-Class Screening: Chuck Jones – Hell-Bent for Election (FDR 2-reel campaign film, UFP, 1944, 14 min.)

Adam Reed and Matt Thompson - Frisky Dingo ([adult swim], first 2 episodes, 10 minutes each)

View for next week: Rick and Morty (6 episodes TBD)

Read for next week:

Paul Wells: "'Smarter than the Average Art Form:' Animation in the Television Era", in Prime Time Animation: Television Animation and American Culture, Routledge, 2003

Selections from Sigmund Freud, *Humor* and *The Joke and Its Relation to the Unconscious*

WEEK VII – Format Parody and The Freedom of Cable

Lecture: Cable Venues and Creative Freedom. Case study: Rick and Morty, executive produced by Dan Harmon and Justin Roiland. Format parody and embedded formal knowledge.

In-Class Screening: Chuck Jones – "Duck Amuck" (Warner Bros., 1953, 7 minutes)

Selected clips from Dan Harmon's NBC live-action show "Community"

View for next week: Bob's Burgers (6 episodes):
Human Flesh (2 versions: aired 20-minute pilot and unaired 13-minute test pilot)
Mother Daughter Laser Razor
OT: The Outside Toilet
Topsy
Bad Tina
The Frond Files

Read for next week:

Jonathan Gray, "Domesticom Parody, Genre, and Critical Intertextuality" and "The Logic of Television and Ad Parody," in Watching with The Simpsons: Television, Parody, and Intertextuality. Routledge, 2006

Michael V. Tueth, "Back to the Drawing Board: The Family in Animated Television Comedy," in Prime Time Animation: Television Animation and American Culture, Routledge, 2003

Optional reading:

Jeremy Butler. "Televisuality and the Resurrection of the Sitcom in the 2000s," in Television Style, Routledge, 2010

WEEK VIII – Moving into the Mainstream: from Cable to Broadcast. MIDTERM PAPER DUE

Lecture: Bob's Burgers and cable aesthetics on broadcast television. The animated family sitcom. The changing American family.

In-Class Screening: Robert Cannon – “Gerald McBoing-Boing” (UPA, 1950, 7 minutes)

View for next week: The Boondocks (3 episodes TBD) and South Park (3 episodes TBD)

Read for next week:

Karl Cohen, “Racism and Resistance: Stereotypes in Animation,” in Forbidden Animation: Censored Cartoons and Blacklisted Animators, McFarland and Co., 1997

Avi Santo, “Of Niggas and Citizens: The Boondocks fans and Differentiated Black American Politics,” in Satire TV: Politics and Comedy in the Post-Network Era, eds. Jonathan Gray and Jeffrey P. Jones, NYU Press, 2009

Ethan Thompson, “Good Demo, Bad Taste: South Park as Carnavalesque Satire,” in Satire TV: Politics and Comedy in the Post-Network Era, eds. Jonathan Gray and Jeffrey P. Jones, NYU Press, 2009

Supplemental reading on the week’s topic (you can either read this now, or wait until next week when you have a light reading load to catch up):

Matt Sienkiewicz and Nick Marx. “Beyond a Cutout World: Ethnic Humor and Discursive Integration in South Park,” *Journal of Film and Video*, Vol. 61 Issue 21, p. 5-18. July 2009

Furniss, Ch. 10, “Institutional Regulators” and ch. 12 “Issues of Representation”

WEEK IX - Issues of Representation

Lecture: Race, ethnicity, gender, sexuality, and difference in political TV animation. *South Park* as equal-opportunity offender. The Boondocks, comic culture, and interpretive communities. Killer Mike and [adult swim]’s relation to the Atlanta rap music scene. Historical issues of ethnic and racial representation and banned cartoons.

In-Class Screening: Bob Clampett - Coal Black and de Sebben Dwarfs (Warner Bros., 1943, 7 minutes)
Killer Mike – “Reagan” music video (4 min.)

View for next week: Adventure Time (4 or 5 episodes, 12 minutes each TBD)
Clone High (first 3 episodes)

Read for next week:

Jason Mittell, “Television Genres as Cultural Categories” (from *Genre and Television*)

Finish last week’s reading if you haven’t already.

WEEK X - Genre and Animation

Lecture: Generic conventions in TV animation. Historicizing genre in relationship to culture and society. Adventure Time and Fantasy Role-Playing Game (RPG) tropes. Clone High and the Teen Movie.

In-Class Screening: Ted Parmelee – “The Tell-tale Heart” (UPA, 1953, 7 minutes)

View for next week: Monkey Dust (2 episodes TBD)
Superjail! (2 episodes TBD)
Off the Air (1 episode TBD)

WEEK X Cont'd

Read for next week:

Furniss, Chapter 13, "Considering Form in Abstract Animation" and Chapter 3, "Alternatives in Animation Production"

"Oskar Fischinger: Artist of the Century" by William Moritz

<http://www.iotacenter.org/visualmusic/articles/moritz/fischartist>

Lev Manovich, "Compositing: From Image Streams to Modular Media" in The Language of New Media

WEEK XI - Abstract and Avant-Garde TV

Lecture: Abstract Animation and Avant-Garde Art. The integration of independent artists into Hollywood production structures. The impact of the National Film Board of Canada and Norman McLaren on independent art animation. [adult swim]'s *Off the Air* and the curation of contemporary animation. Compositing and the integrity of the original. International and transnational conceptions and practices with regard to high-art animation.

In-Class Screening:

Oskar Fischinger – Motion Painting No. 1
Oskar Fischinger – Bach Toccata and Fugue in D Minor sequence from Walt Disney's *Fantasia* (uncredited)
Norman McLaren – *Begone, Dull Care*
Norman McLaren – *Hen Hop*

View for next week: BoJack Horseman, first 6 episodes

Read for next week:

Gus Lubin, "How A Comedian With No Experience Got Such Huge Names To Join 'BoJack Horseman,'" *Business Insider*, Oct. 3, 2014 - <http://www.businessinsider.com/bojack-horseman-development-2014-10#ixzz3U2EAUgJX>

More readings on new voices in animation TBD

WEEK XII - Emerging Voices in Animation: The Netflix Newcomer

Lecture: BoJack Horseman and Netflix's entry into original animated programming. New media audiences and venues. Career trajectories of young animators.

Special invited guest: Ryan Gillis, MFA.

Ryan Gillis earned his MFA in the Animation and Digital Arts program at USC last year (2014). His thesis film has been selected for screening at both the Sundance and South by Southwest festivals in 2015. He has graciously agreed to offer his time to discuss the week's topic as well as any other questions students might have about the art and industry of animation from the perspective of a young professional.

In-Class Screening: Ryan Gillis, "Palm Rot" (2014, Official Selection - Sundance and SxSW 2015)

View for next week:

Adventure Time, "A Glitch is A Glitch"
Charlie the Unicorn
Teen Girl Squad / Homestar Runner
JibJab short TBD
Chris Milk/Aaron Koblin – *The Wilderness Downtown* (HTML5 Tech Demo and interactive music video for The Arcade Fire)
Run the Jewels (El-P and Killer Mike) – *Run the Jewels* music video

WEEK XII cont'd

Read for next week:

Furniss, Chapter 9, "Animation and Digital Media" (p. 173-198)

Alice Crawford, "The Digital Turn: Animation in the Age of Information Technologies" in "Prime Time Animation: Television Animation and American Culture," Routledge, 2003

WEEK XIII – Web Animation and Interactive Paradigms

Lecture: Teen Girl Squad and barebones animation. The rise and fall of Macromedia/Adobe Flash technology in web animation. HTML5 and the interactive affordances of current web technology. Animation apps and portable electronic devices. Animation and data visualization. Oculus Rift, Microsoft HoloLens, and the immersive future of new media.

In-Class Screening: Immersive animation – Leviathan Demo from USC WorldBuilding Media Lab and Intel Labs

View for next week: Samurai Jack (3 episodes TBD)
Selected clips of VFX from Hollywood films and broadcast television

Read for next week:

Michael Curtin and John Vanderhoef, "A Vanishing Piece of the Pi: The Globalization of VFX Labor." *Television and New Media*, March 2015

WEEK XIV – Labor and Contemporary Industry; Student Presentations on Final Projects

Lecture: Outsourcing and offshoring of creative labor. US organized labor legislation and its impact on local production. FinSyn rules and their breakdown. In-house and contractor animation studios.

In-Class Screening: VFX and post-production reels from a variety of films (The Grand Budapest Hotel, Guardians of the Galaxy, etc.)

View for next week: Nothing (Focus on your final paper)

Read for next week: Nothing (Focus on your final paper)

WEEK XV – Student Presentations on Final Paper Projects Continue. FINAL PAPER DUE

Final Lecture: Takeaways for a New Media Future

In-Class Screening: Clips of the shows covered in the class thus far, integrated in the lecture.

Statement on Academic Conduct and Support Systems

Plagiarism - presenting someone else's ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, *Behavior Violating University Standards and Appropriate Sanctions*, accessible here: https://studentaffairs.usc.edu/files/2015/09/SCampus-Final-093015_v6.pdf. Other forms of academic dishonesty are equally unacceptable. See the university policies on scientific misconduct: <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* (<http://equity.usc.edu/>) or to the *Department of Public Safety* via either of these forms: <http://dps.usc.edu/contact/report/> or <http://web-app.usc.edu/web/dps/silentWitness/>. The *Center for Women and Men* (<http://engemannshc.usc.edu/cwm/>) provides 24/7 confidential support, and the sexual assault resource center webpage (<http://sarc.usc.edu/>) describes reporting options and other resources.

Help with scholarly writing is provided by a number of USC's schools. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* (<http://ali.usc.edu>), which sponsors courses and workshops specifically for international graduate students.

Help arranging accommodation for students with disabilities is provided by the *Office of Disability Services and Programs* (<http://dsp.usc.edu>).

Emergency information will be posted at <http://emergency.usc.edu>. If an officially declared emergency makes travel to campus infeasible, this website will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

Course Exam, Project and Paper Retention Policy

It is the responsibility of all students in Critical Studies courses to retrieve all papers, projects, assignments and/or exams within one academic year of completion of a course. These records may be essential in resolving grade disputes and incompletes as well as assist in verifying that course requirements have been met. The Critical Studies Division will dispose of all records from the previous academic year in May of the current academic year. No exceptions. Please be in contact with your TAs about collecting these documents while you are taking the course.