



**University Mission Statement:**

Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

**School Mission Statement:**

The mission of the College of Arts & Sciences is to graduate exceptional students deeply committed to Christ's calling to cherish character, challenge culture, and serve the world.



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## *COURSE SYLLABUS*

COLLEGE OF ARTS & SCIENCES  
DEPARTMENT OF ANIMATION

ANIM 344

**“HISTORY OF ANIMATION 1: 1906 – 1950” SECTION (01)**

**FALL 2012, ON-CAMPUS**

**COM 151 (THURSDAYS) 1:30 P.M. – 4:25 P.M.**

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

On the first day of class, students should place their initials below to indicate that they have read and understood the requirements outlined in this syllabus. If this is an online course, cut and paste this shaded section and email to your professor the first week of the course.

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Student initials

## SECTION 1 - OVERVIEW

### YOUR INSTRUCTOR FOR THIS COURSE:

Instructor: *Kevin R. Crawford, M.F.A., Ph.D.*  
Telephone: (757) 647-9003  
Fax: (757) 352-4275  
Email: [Kevicra@regent.edu](mailto:Kevicra@regent.edu)  
Office Hours: *(By Appointment)*  
Office Location: *COM 250*

### PERSONAL GREETING FROM THE INSTRUCTOR

Welcome to History of Animation I (1906 – 1950) – where we bring the early “pioneers” of our exciting art form back to life!

R. G. Collingwood once remarked, “... *the only clue to what man can do is what man has done. The value of history, then, is that it teaches us what man has done and thus what man is.*”

Since this is a historical-critical course of study, I believe that God wants us to tackle in earnest the task of learning about film and television animation with the heart and calling of an artist, because the study of those artisans who came before us helps to lay the foundation for preparing you to become the animator you were intended to be. I’m looking forward to being part of that process.

I also look forward to getting to know each of you better and wish you all a blessed semester here at Regent University!

Prof. Kevin

### SHORT BIO

I have been living in the Hampton Roads area now for approximately eight years, and attend Spring Branch Community Church in Virginia Beach.

I graduated with a B.A. degree in Biblical Studies and Philosophy from Asbury University, the M.Div. degree in Philosophical Theology and Comparative Religion from Asbury Theological Seminary, the M.F.A. in writing for film and television from Regent University, and the Ph.D. in Media Communication also from Regent. My dissertation was on Christopher Nolan and temporality in film.

My vision as a writer and a teacher is to explore, incarnate and promote Truth by all the means God has placed at my disposal. Karl Barth used to say that every Christian needs “two conversions” – one to get out of the world, and one to get back into it in order to interact with the culture!

I run my own entertainment/media consulting firm (Peloton Entertainment Group) in addition to my script coaching and a variety of other author/editorial services (w/K&T Literary) since 2007.

### BEST TIMES AND METHODS FOR CONTACTING THE PROFESSOR

I normally check my email several times a day, so that is one of the most effective ways to reach me. Additionally, I arrive 15 to 20 minutes early for class and stay after to address issues and concerns.

## **INSTRUCTOR POLICY ON CELL PHONES, PAGERS, AND OTHER ELECTRONIC DEVICES**

In the past I have generally taken a pretty open-minded approach toward use of laptops, touch pads, etc. They are a great aid to learning. However, when the practice becomes a distraction for others who are serious about making the most of class time – that’s where I draw the line.

No internet surfing, *Facebook* posting, gaming, last-minute homework preparations, or emailing should occur during class. If you want to use your laptop or touch pad for the practice of “note-taking” that is permissible, but NOT during screenings or when the room has been darkened (because the eyes are naturally attracted to light and motion). Under no circumstances will cell phones or texting be permitted during class (except on breaks). All phones must be turned-off (not simply set to “silent” mode).

If I see you texting or disturbing others, or your phone goes-off in class, it will be grounds for immediate dismissal, you will lose all class participation points (for that day), and/or receive alternate forms of academic penalty (especially, in the case of repeat offences).

A biblical principle to keep in mind here: we are our ‘Brother’s Keeper,’ so please be mindful and respectful of our fellow classmates.

## **COURSE DESCRIPTION (FROM THE CATALOG)**

ANIM 344 offers a historical-critical look at various styles of animation, both American and International (i.e., World). Students will view animation and analyze the social and technical factors that shaped the provenance evolution of this art form.

## **SCRIPTURE THEME**

“It is the glory of God to conceal a thing: but the honor of kings is to search out a matter.” (Proverbs 25:2)

## **DESCRIPTION OF HOW FAITH AND LEARNING IS INTEGRATED IN THIS COURSE**

The course, and indeed the entire university, is committed to facilitating a close interweaving of the learning process with the forward movement of your faith. In the particular case of this course, the historical-critical study of early animation necessarily assumes that anything creative and/or artistic inextricably originates from its Creator. While a consideration of these heady issues is only initiated here, it further represents a lifelong pursuit. In this course, to begin the process, you will be asked to prayerfully consider all readings, discussions, lectures, and screenings of visual media in the context of your own faith. Especially of concern is how the issues raised by this course are to be considered in comparison to your own *a priori* worldview.

## **LEARNING OBJECTIVES**

Upon completion of this course, students should be able to:

- Differentiate between the styles and works of the animation from various countries.
  - Assessment – Students will take periodic quizzes and a final exam to differentiate between the styles and works of the animation from various countries.
- Discuss animation as a technique, an art, and a business.
  - Assessment – Student will compose a final exam essay in which he/she must discuss animation as a technique, an art, and a business.
- Define his or her opinion of what constitutes a “good” piece of animation.

- Assessment – Student will compose a final exam essay in which he/she must define his or her opinion of what makes for “good” animation.
- Develop critical and analytical skills regarding animation and Christian faith.
  - Assessment – Student will construct a semester project in which he/she must demonstrate critical and analytical skills regarding animation and Christian faith.
- Become acquainted with the literature in the area of animation studies.
  - Assessment – Student will be assigned an essay from the literature in the area of animation studies and develop and conduct an in-class discussion of the main ideas from said essay.
- Offer a critical analysis of animation and concepts within the student's area of interest.
  - Assessment – Student will compose a final exam essay in which he/she must write a critical analysis of animation and concepts within the student's area of interest.
- Recognize the historical significance of the animation produced by various important studios.
  - Assessment – Student will take a final exam in which questions will ask the student to recognize the historical significance of the animation produced by various important studios.
- Gain a beginning knowledge and understanding of the historical origins of the art form and its development until 1950.
  - Assessment – Students will take periodic quizzes and a final exam to evaluate the students’ knowledge and understanding of the historical origins of the art form and its development through the year 1950.

#### **DEPARTMENT OF ANIMATION PROGRAM GOALS:**

This course contributes to the fulfillment of the following program goals:

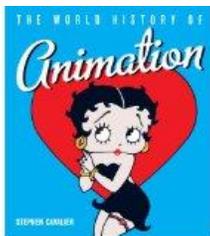
1. Students will demonstrate relevant knowledge (synthesis) of the ways in which Christian principles are evidenced in the practice of their art.
  - ✓ (Relates to, School Goal 1, University Goal 1)
2. Students will demonstrate the ability to conceptualize the way meaning is structured and perceived in animation.
  - ✓ (Relates to, School Goals 2 & 4, University Goals 2 & 4)
3. Students will demonstrate an understanding of the techniques and practices of animation production including conceptualization, modeling & construction, texturing, animation, digital cinematography, and post-production and the use of relevant tools for each of these stages.
  - ✓ (Relates to School Goal 2,3,4,5, University Goal 2,3,4,6&7)
4. Students will demonstrate proficiency in the production of animation.
  - ✓ (Relates to School Goal 2,3,4,5, University Goal 2,3,5,6&7)

### **SECTION 2 – COURSE REQUIREMENTS**

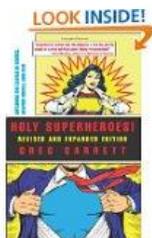
#### **REQUIRED COURSE MATERIALS**

Students are responsible for acquiring the following books and materials for this course **by the time the course begins:**

**Textbooks – (required ... )**



Cavalier, Stephen. *The World History of Animation*. Berkeley and Los Angeles, CA: Univ of California Press, 2011. ISBN-13: 978-0520261129.



Garrett, Greg. *Holy Superheroes: Exploring the Sacred in Comics, Graphic Novel, and Film*. Louisville, KY: Westminster John Knox Press, 2008. ISBN-13: 978-0664231910.



Hillman, Os. *Change Agent: Engaging Your Passion to be the One Who Makes a Difference*. Lake Marie, FL: Charisma House, 2011. ISBN-13: 978-1616381820.

The College of Arts & Sciences has partnered with the Regent Bookstore to have textbooks available for purchase for all students, including distance students. Items may be ordered using the secured online catalog found at [www.regentbookstore.net](http://www.regentbookstore.net).

### **Software – (required ...)**

**MSWord** (97-2003, 2007, or higher) **for Mac or PC**. Includes the following valid extensions: **(.doc and .docx)**. Rich Text File **(.rtf)** types are also acceptable.

**MSPowerPoint** (97-2003, 2007, or higher) **for Mac or PC**. Includes the following valid extension: **(.ppt, .pptx, and .pps)**.

**Student Editions** of MSWord and PowerPoint, including the entire **Microsoft Office Suite 2010** (Word, PowerPoint, Excel, Outlook, etc.), are available for nominal cost by mail-order and through local retailers (*Best Buy*, etc.). The University also provides you with access to all of these programs in any of our Computer Labs across campus.

Note: Apache OpenOffice, formerly known as OpenOffice.org, and often called OpenOffice or OOO, is an open-source office productivity software suite whose main components are for word processing, spreadsheets, presentations, graphics, and database. While OpenOffice is available for a number of different computer operating systems, is distributed as open source software and often supports the

ISO/IEC standard OpenDocument Format (ODF) for data interchange, including Microsoft Office formats – **however, OpenOffice DOES NOT PLAY WELL w/ Blackboard.** So fair warning, if you send me a document I cannot read (or open) you will receive a “zero” for that assignment. That is the reason for this software requirement and to promote quality presentations of your research and writing. Please make sure you take care of this requirement before the course begins, or plan to use one of the Computer Labs across campus.

Additional materials (e.g., PowerPoint files, quizzes, media, and the like) may be found on **Blackboard**. Students are responsible for the information and materials distributed through Blackboard and, for on-ground students, in class. Please get in the habit of checking the week-by-week “Course Materials,” “Course Information,” and “Course Resources” menus as they appear in Bb.

## GENERAL COURSE REQUIREMENTS

In order to succeed in this course, you will need to fully understand the following:

1. **Attendance and Participation:** Your attendance and participation are important means for the instructor to assess your skills, quality of thought, and growth as a student. The **attendance policy** and procedures are described below. When applicable, requirements for your participation in Blackboard discussions—important both for your learning and for your instructor’s evaluation of your progress in the course—are described below (see “Requirements regarding Blackboard Discussions”).
2. **Assignments:** Pay close and timely attention to reading assignments and other assigned work posted in the syllabus and Blackboard. You are responsible for preparing assigned readings carefully by the date listed on the schedule below and to complete tests, projects, and other assignments by the date listed. Out of fairness to all, late assignments are penalized as described below under “**Late Assignments.**”
3. **Policies and Procedures:** Carefully follow course policies and procedures regarding writing, academic honesty, submission of assignments, formatting, and other matters, as specified below or through Blackboard. Since following directions is a crucial skill for university graduates—and since the smooth operation of our course depends on all of us meeting each other’s expectations—adherence to policies can positively or adversely affect a student’s grade.
4. **Writing:** All papers and essays at Regent University must follow the writing style format required by the degree specialty for which they are being written. **The writing style to be used in this course is *MLA*.**
5. **Course Completion/Incompletes:** All courses require extensive engagement (with other students, the instructor, and with the course materials) as well as timely completion of assignments. Many assignments are due weekly. Thus, keeping up with the schedule is essential to your success. Some work is difficult or even impossible to make up (such as discussion with others), so you must plan your schedule carefully. Be sure you can complete this course in the scheduled period. Grades of “Incomplete” will be granted only for true emergency situations, not for poor planning. The policy for grades of “Incomplete” can be found in the College of Arts & Sciences *Catalog*, found online.
6. **Blackboard:** Students are expected to check the Announcements section of Blackboard each week beginning one week before the start of the course. Students must keep their e-mail address current in Blackboard; they are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor.
7. **Internet and Software:** You must have continuous access to a working and dependable Internet provider as well as reliable e-mail software that can send and receive attachments. You must also have access to Microsoft Word 2000 or later for writing assignments. **Additional software requirements for this course are noted above.**

8. **BLACKBOARD Minimum Computer Skills:** Some basic computer skills you are expected to have mastered before taking an online course include the following: sending and receiving emails, opening or sending an email attachment, searching the Internet, using Microsoft Word and downloading files. Numerous [online tutorials](#) are available to teach you how to use Blackboard. When you log into Blackboard, access the help tab at the top right of your screen.

## **BLACKBOARD INFORMATION AND REQUIREMENTS**

Blackboard has four primary purposes in our courses: (1) to provide a means for students to receive timely information about the course in general, assignments, grades, and announcements from the instructor; (2) to promote thoughtful interaction between the instructor and students and among students themselves as they work through course materials; (3) to provide a means for students to complete quizzes and other forms of evaluation; and (4) to enhance the learning process by providing a variety of materials.

For courses with online discussions, they will be posted in Blackboard. Unless otherwise instructed, the parameters for a student's postings are 200-300 words (please keep the word count in this range). The purpose of these parameters is to promote writing that is both thorough and concise. The instructor will post questions and activities weekly. Discussion questions will be posted in advance. Since not everyone will see things identically, students are to review one another's postings in order to further their insight and learning. This is an important benefit of dialogue.

## **ADDITIONAL BLACKBOARD INSTRUCTIONS**

Students complete their weekly assignments as posted/directed in Blackboard. Students are expected to check the **Announcements** section of Blackboard each week beginning two weeks before the start of the course. Students must keep their e-mail address current in Blackboard. Further, all email boxes should be kept well under "quota" by regularly archiving or emptying unanswered mail, mail left in message folders, etc. Students are expected to check their Regent e-mail daily to ensure timely receipt of messages from the professor. Please use your regent.edu address, as it appears in *Genisys*, when corresponding with your professor. (Outside email may become lost in my SPAM folder!)

Please check the Resources link in Blackboard for University Library information and Academic Support information, Blackboard Tutorials and Resources, Academic Honor Code, Writing Styles, Discipline Policies, and Disability Services.

If you have problems and/or are not able to login, send an e-mail to [helpdesk@regent.edu](mailto:helpdesk@regent.edu). Describe the problem in detail and include your full name, your Blackboard User Name, Password, Regent e-mail address, and telephone number(s). Or, for faster service, you can contact the [Help Desk/IT department at 757.352.4076](#) if you are experiencing computer related problems. Note that the expectations for quality work in the Blackboard group discussions differ from the *minimal* requirements for attendance (see Section 3 below).

## **DETAILED COURSE REQUIREMENTS**

The final grade for the course will reflect mastery of course content and quality of historical-critical skill as expressed in:

### **Readings**

You will be asked to “read” many different kinds of materials for this course. Although you have the Cavalier text, this reading is just a jumping off point because no text can include all the fun stuff. So you will also be asked to locate (in the library, in databases and on the internet) and read materials that will be added to the Course and brought to class to share with others in presentations and discussions. And lastly, because this is a course about a visual medium, you will be asked to “read” lots of films. I say “read” because you will be asked to look at the pieces critically and carefully, and then be able to respond to them critically and carefully.

### **Class Discussions**

Students will be graded on how well they *participate* in all fifteen scheduled class discussions. Students will watch weekly examples of film and/or television during the semester and participate in the subsequent conversations in class. You are also expected to respond in class to my lecture or other topics we discuss in the light of your readings and growing knowledge of the history of animation. This includes student presentations made in class, as well. Class participation is a way of gauging how well each student is grasping the material, and whether s/he is keeping up with the readings. I also look at such things as *regular* classroom attendance, *punctuality*, *enthusiasm* for the subject matter, and how *often/freely* the student participates. Healthy discussion and exchange are crucial for the successful integration of scholarly & artistic materials. Student comments should be respectful and supportive even when given in defense of an opposing view. Other students depend on your contribution in the form of respectful classroom dialogue, timely and meaningful questions, in addition to sharing “outside” illustrations from the world(s) of animation that you are most familiar with and passionate about.

### **Course Wiki** - EC (extra credit)

In keeping with the cultural trend to amass and share knowledge between us (think *YouTube* and *Wikipedia*), the class will be invited to create a Course Wiki. This means that anything you find which you believe might be useful or important to the class can be added to the Wiki for all to see. Examples to include: “live” links to articles and historic pieces of animation that we can view that match course content. This is entirely voluntary, but I will award *up to 5% EXTRA CREDIT* points for students who make regular and substantive contributions throughout the term. A specialist in Blackboard will be with us sometime during the first two weeks of the course to explain how to do a Wiki.

### **Graded Assignments** (w/ weightings)

The following descriptions provide students with the minimum requirements to earn a “C” on any given Assignment, as noted below. It is up to each student to choose to **do MORE than the minimum work specified in order to earn an “A” (excellent) or a “B” (above average) in the class.** Assignments should be prepared according to MLA Style guidelines (see “Academic Writing,” Section 3: Course Policies and Procedures); assignments with incorrect formatting (includes poor grammar and spelling) will be automatically graded down one FULL letter grade from the earned content grade.

#### **A. Class Participation (15%)**

Students **will be graded on how well they *participate* in all fifteen scheduled class discussions (1% per week).** Class participation is a way of gauging how well each student is grasping the material, and whether s/he is keeping up with lectures, screenings and readings. I also look at such things as *regular* classroom attendance, *punctuality*, *enthusiasm* for the subject matter, and how *often/freely* the student participates.

There are **three (3) ways** to receive full PARTICIPATION credit:

1) ATTEND class and enter into our discussion/s and class presentations (PLEASE **sign the Discussion Report** posted on the Instructor's podium if you participated). Simply showing up for class does not = class participation.

2) If you are ABSENT FROM CLASS, you can still receive participation credit by **posting an "Absentee" Entry** to the Classroom Discussion Board in Blackboard within one week (7 days) of the day and course week you missed. You must use an appropriate course thread created for that day/week.

NOTE! If you want "class participation" credit, you must clearly label your entry inside the Subject Header of your post like this: "ANIM 344 Absentee Entry: DAY/DATE/ YEAR" and post in the course thread for the week you missed. Failure to comply will mean loss of credit.

Your absentee entry must be 150 - 200 words in length. You may respond to any posted link (or screening) dealing with a piece of studio animation due for that week, any aspect of my posted lecture, or assigned readings also due for that week. All absentee entries must be made within one week of the date you were absent from class in order to receive credit.

WARNING! Be sure that you also read and understand the university attendance policy (see syllabus) – pp. 15-16.

3) For the quiet and more "introverted" among us, and in the event that we have a particularly "busy" day of discussions and presentations ... IF you don't get a chance to contribute substantively in class, then you may **make a "Mouse" Entry** (ergo: "quiet as a mouse"!) by posting it to the Classroom Discussion Board in Blackboard. You must use an appropriate course thread created for that day/week.

NOTE! All "Mouse" entries are made the same as the "absentee" entry (noted above) with one exception: "Mouse" entries are DUE by midnight of that same day of class. Entries posted after the end of the day will not receive credit. Failure to comply will mean loss of credit.

## **B. Studio Presentation and Class Discussion (15%)**

You and a partner will research **an early studio** and will discover not only the particulars of said studio: (Important people, Important innovations, and Important work), but also share this information to class as a rousing presentation/discussion.

- Bring to the class discussion anything of interest outside of the required info
- Prepare your presentation as an in-class Power Point (PPT)
- Engage the class in answering this question:
  - **How and in what way(s) is this studio historically important to society, culture, and (perhaps) Christians?**

### **Requirements:**

1. Page length 3-5 ... using MLA Style Guide
2. Number of sources at least 3 (include a "Works Cited" page)
3. Summarize your paper and "team-present" this to the class as a Power Point recorded onto CD/Thumb or run "live" from your Laptop/Tablet
4. Send your paper and a copy of the PPT presentation to the Professor as a Bb attachment for final grading using the "Assignment" menu link(s) provided

### C. Short Animation Essay and Class Discussion (15%)

Each student will read an **assigned essay** concerning some theoretical and/or cultural aspect of early animation. You will summarize and paraphrase the important ideas of the essay, and then prepare a class discussion in which you share your findings and engage the class in a discussion of its ideas. Students must make their in-class presentation as a (PPT) Power Point.

#### Requirements:

1. Page length 3-5 ... using MLA Style Guide
2. Number of sources (= just the 1 essay itself) but it must appear on your "Works Cited" page
3. Visual examples at least 3
4. Summarize your paper and present it to the class as a Power Point recorded onto CD/Thumb or run "live" from your Laptop/Tablet
5. Send your paper and a copy of the presentation of the PPT presentation to the Professor as a Bb attachment for final grading using the "Assignment" menu link(s) provided

### D. Semester Project (25%)

Students have a choice of two different kinds of projects to choose from for his/her semester project:

**OPTION #1:** Student will research & write a paper on a topic regarding animation, then create a professional level presentation of his/her work for use in class at the end of the semester. Topics must be limited to:

- An animator (e.g. Chuck Jones, or Windsor McKay)
- Particular works (e.g. *Snow White and The Seven Dwarfs*, or Donald Duck's WWII cartoons)
- A history making advancement (e.g. Focal Plane Camera, Rotoscope, Cel technology, Pinscreen, Peg Bar Method of Registration, Mechanical Ballet, Puppet Animation, Silhouette animation, etc.)
- Any animator or studio or project (of the period) that offers commentary or perspective on matters of religion (includes ANY form of world animation within the period; animation worldviews involving any world "religion" not just Christianity and any transcendent theme)

Topics may be selected individually, but must be discussed with the instructor PRIOR to beginning research. Final projects will be presented to the class at the end of the semester; students should plan to show pertinent clips and should prepare to speak accordingly. Students must also prepare their presentation as a (PPT) Power Point.

#### Requirements:

1. Page length 7-10 ... using MLA Style Guide
2. Number of sources at least 7
3. Visual examples at least 5
4. Post five (5) possible exam questions (T/F, multiple choice) to the Course Wiki (see final exam below)
5. Summarize your and present it to the class as a Power Point recorded onto CD/Thumb or run "live" from your Laptop/Tablet
6. Send your paper and a copy of the PPT presentation to the Professor as a Bb attachment for final grading using the "Assignment" menu link(s) provided (Week 12)

General Grading Notes:

- ✓ Do not read your paper
- ✓ Create and effectively use visuals (Power Points, clips, etc.) to aid your presentation
- ✓ Plan ways to involve the class in your presentation through discussion and interaction
- ✓ Practice your presentation so it will run smoothly
- ✓ Write five (5) objective questions (i.e., T/F, multiple choice), which test the understanding of the main ideas covered in your presentation (to be used on the final exam). **These questions can also be used to generate discussion in-class on the day you present.** (Hint: pay attention and take good notes, because you may be seeing questions like this again on the final exam.)

**OPTION #2:** Student will research & create a documentary film script (story-driven or essay-driven format) on a topic regarding animation, then create a professional level presentation of his/her work for use in class at the end of the semester. Topics are limited to: (refer to list above, under *Option 1*) The documentary must include credits of sources. The film script and its presentation in class will be evaluated according to the following criteria:

**Requirements:**

1. Film script length 9-12 minutes. Note: your script must be written in industry standard format and it must address the central question and intentions of the topic (i.e., animator, the chosen film/body of work, history-making advancement, etc.) as noted above.
2. Number of sources at least 7 (show these on a separate “Works Cited” page or plan to SUPER them on screen as a “Credit Sequence” at the end of your film)
3. Visual artifacts (clips, photos, drawings, etc.) at least 15 (including any proposed "booster material" to match V.O. narration – things such as location footage, reenactments, proposed animations, character re-creations, etc.)
4. Present your documentary film to the class in the form of a “Table Read” along with visual examples and artifacts embedded within a Power Point presentation recorded onto CD/Thumb or run “live” from your Laptop/Tablet
5. Send your completed script (as a .PDF), plus a copy of the PPT presentation to the Professor as a Bb attachment for final grading using the “Assignment” menu link(s) provided

NOTE: **students will email a draft (research outline) of their semester project paper to [kevicra@regent.edu](mailto:kevicra@regent.edu) the last Sunday in October.** Title your file using your last name, as follows: e.g., SMITH\_SEMESTER\_DRAFT, etc. (Worth up to 5% extra credit towards the final grading of this project – depending on the quality of the research, evidence of effort I see, timeliness, etc.)

**General Grading Notes:**

- ✓ Do not read your paper
- ✓ Create and effectively use visuals (Power Points, clips, etc.) to aid your presentation
- ✓ Plan ways to involve the class in your presentation through discussion and interaction
- ✓ Practice your presentation so it will run smoothly
- ✓ Write five (5) objective questions (i.e., T/F, multiple choice), which test the understanding of the main ideas covered in your presentation (to be used on the final exam). **These questions can also be used to generate discussion in-class on the day you present.** (Hint: pay attention and take good notes, because you may be seeing questions like this again on the final exam.)

**E. Quizzes and Exams (30%)**

There will be **two (2) short quizzes** at approximately 1/3rd to 2/3rds of the way through the course over “The Era of Experimentation” (1900-1927) and “The Golden Age of Cartoons” Animation (1928-1957). These quizzes will be taken *directly* from the Stephen Cavalier text, so read carefully.

This course does not have a midterm exam, but it will have a three-part final. The Final Exam will be taken in class and will be comprehensive over the required readings, viewings/screenings for this course. For each film clip shown for the Final Exam- Part 1, you will be asked to answer three (3) questions:

1. Name of the film
2. Its creator
3. Year released

Final Exam – Part 2: will consist of 10 objective questions (multiple choice and T/F), which test your understanding of the main ideas covered in student semester project presentations.

Final Exam – Part 3: your final task will be to compose a short (1 page) (5 paragraph) essay answering the question: “In what ways is this (person, place, artifact) historically important? (Your choice from a list I will provide.)

A final exam study guide (review) will be provided 7-14 days before the exam is to be taken. There will also be a *BONUS* question based upon your reading of *Change Agent* by Os Hillman.

## SECTION 3 – POLICIES AND PROCEDURES

### COURSE PROCEDURES

#### *ACADEMIC WRITING*

Since there is a fair amount of writing to be done in this course, I highly recommend that all students obtain a copy of **Joseph Gibaldi’s *MLA Handbook for Writers of Research Papers*, (7<sup>th</sup> ed. or later).**

Here’s an important link to the “**MLA Writing Style Learning Module**” provided by the University to help students better understand what is expected of them in the creation and writing of academic papers. I strongly recommend that you consult this learning module and sample papers *before* beginning ANY written assignment for this course: <http://www.regent.edu/admin/stusrv/writingcenter/resources.cfm>. For purposes of this course, be sure you are referencing the “**MLA**” sample paper and checklist (not the APA examples) on our website.

MLA is the standard for work done in the Arts & Humanities. (APA is only appropriate in Social Science writing). Here is another site that offers the most up-to-date information **on MLA format**. If you have any question, you can cross check here: <http://owl.english.purdue.edu/owl/resource/747/01/>

The **University Writing Center** also offers one-on-one assistance to any Regent University student working on an academic writing assignment. RU staff members follow a coaching model, offering individualized guidance in applying principles of effective writing rather than focusing purely on “fixing” a paper. In addition, coaches help writers evaluate the source of problems they are encountering by reading segments of the work, eliciting the writer’s ideas, and suggesting solutions.

- To schedule an appointment online, by telephone, or in person, call the University Writing Center at **757-352-4925** between 10 a.m. and 5 p.m. (Eastern) Monday through Friday.
- If the appointment will be over the phone, email the professor’s description of the assignment (copied from the syllabus or Bb) and a draft of the paper to [writing@regent.edu](mailto:writing@regent.edu). The writing coach will call you at the scheduled time.

- If the appointment will be in person (local residents only), then bring the description of the assignment and a copy of the draft with you to the writing center in the Student Center, Room 117.

### ***CLASS SCREENINGS***

We are all adults in this school. Any piece of animation I encourage you to study is purely for educational and instructive purposes to develop critical abilities – rather than for entertainment. In the case that visual media recommended is at the R-rated level, and you politely indicate to me that you are having problem, I will offer a substitute at the PG-13 or lighter rating (if available). Or, if not, I will assign an outside essay or other academic work (such as a position paper) in place of the screening.

All said, as Christians we must be careful to remember: 1) not even the Bible, itself, “pulls the shades” on the blemishes of its characters – in other words, realism is there for an apparent purpose, and not to gloss over the radical depravity of the human heart (Jer. 17:9); 2) if we “whitewash” human sin and try to “sentimentalize” the gospel, people in the world will challenge our dishonesty and may even make light of the “answers” we offer. Sin is serious business – it cost the sinless Son of God His life on a cross.

For these reasons, truth does not change according to our ability to stomach it emotionally. Indeed, the Bible is filled with PG-13, R, and even (what some might call) X-rated material (i.e., rape, incest, murder, adultery, dismembered concubines, etc.).

Of course our purpose as Christian artists is not to “glamorize” human sin, or to dwell upon it. But as Catholic novelist Flannery O’Connor was fond of saying: “the message of redemption is of no effect in a world without any memory of the violence of human sin” (*Mystery and Manners*). In other words, for O’Connor the gospel must become bad news before it is good news, etc.

Christian critic Ken Gire hears God speak in the most unlikely places in his millennial offering, *Reflections On The Movies*, where he proposes there is often far more at stake than our offended sensibilities when it comes to visual art, “... I would rather be told an R-rated truth than a G-rated lie” (35). In other words, for Gire, it is not a G-rated world that we live in and yet our God is present to speak in/through everything.

### ***SUBMISSION OF ASSIGNMENTS***

All assignments (*unless otherwise instructed*) for this course should **ALWAYS** be submitted via Assignment Manager link as an attachment. Directions how to use the Assignment Manager can be found under “Tutorials.” (See the “Assignments” section of Blackboard for further instructions.) Bring hard copy to class as noted by the Instructor or when indicated in the Syllabus.

**NOTE:** *if* \*Bb is down on the day your assignment comes due, email as an attachment direct to: [Kevicra@regent.edu](mailto:Kevicra@regent.edu) clearly labeling your assignment.

All written assignments should be **created in Microsoft WORD (.doc and .docx)** or Rich Text File (.rtf). **Presentations** must be created in **Power Point (.ppt, .pptx, and .pps)**. No other file types will be accepted. If you send me a file that I *cannot* read, I will automatically enter a grade of “0” for that assignment. Plus, any assignment will be returned in like kind (that is, I will return an attached Word file that is marked up with the Word Comment function). You will post these by email attachment via the “[View and Complete Assignment](#)” link in Bb, and bring hard copies to class where instructed in the syllabus. (See “Course Schedule” below for details.)

Every assignment **must have your name on** it, and, if it is more than one page, each page must have your last name and the page number in the upper right-hand corner; **for example**: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the “Header and Footer” option under the “View” button in Microsoft Word.

Further, in posting material, each student should label their assignments with something that includes their **last name** and the **type of assignment**. For example, Jim Smith would submit his studio paper as SMITH\_STUDIO.docx (or SMITH\_STUDIO.rtf). A file called “studio” or “studio paper” will get lost when I copy it to my class files for reading/grading ... or may cause a needless delay in my final grading of your paper ... if I have to locate your file and re-title it.



### ***INSTRUCTOR’S POSTED POLICY FOR RECEIVING LATE OR MISSED WORK***

Animators aren’t late or they aren’t animators for long, consequently **work that is not submitted within four (4) days of the assignment due date normally receives a grade of “0.”** Unless *prior* arrangements have been made with the Professor, there is a grade reduction of 10% points per day through the fourth day. At the Professor’s discretion, late work may be received for full credit only under extenuating circumstances. Timely communication with me is of paramount importance, if you are experiencing setback or difficulty.

**NOTE:** The Department of Cinema-Television is holding its Fall Film shoot during the first half of our course (i.e., Modular Week). While on campus and local area students are encouraged to participate, please be advised that involvement with the fall film project *will not excuse* you from regular *and* timely participation in our course.

When handing in an assignment, always be sure to retain one copy just in case the material should “mysteriously” disappear *en route* from you to me. Late assignments will be assessed a ten percent (10%) grade reduction per calendar day from the date the assignment is due, unless the instructor explicitly grants an extension due to unusual circumstances. Meeting assignment deadlines and class participation is a substantial portion of your total grade and is important to your personal and professional development.

**NOTE:** As tragic as it may be, on many levels, losing computer access – a crashed computer hard drive, or “thumb drive” – will not excuse lack of participation in the course. For this reason, there are computer labs in all the classroom buildings, including the library. All monetary burden and responsibility for computer equipment, maintenance, and viable online (Internet) access are borne by the student.

**A final word:** if for any reason you are having technical issues or difficulty submitting your assignments on-time (as required), you should **IMMEDIATELY contact Blackboard support** [bboardsupport@regent.edu](mailto:bboardsupport@regent.edu) and/or **Regent IT helpdesk@regent.edu** and cc: (carbon copy) me as your professor ([kevicra@regent.edu](mailto:kevicra@regent.edu)). Typically, the problem is your web browser. Historically, Internet Explorer (IE-8/IE-9) does not “play well” with Blackboard. The easy fix is to submit your work **using a more stable web browser such as Safari, Mozilla, or Firefox**. In any case, I will require email COPIES of any/all problems reported and matching replies from our Regent Support Staff in order to offer you full credit for any late assignments.

**NOTE:** the DATES of your reported outage or problem w/Blackboard Support, Computer Repair Facility, and/or Regent IT ... **MUST** also match the late assignment date(s) in question.

## ***EMAILING YOUR INSTRUCTOR***

The subject line of all **e-mail messages** related to this course should include the course number (e.g., ANIM 344) and the name of the student (Example, ANIM 344\_JohnSmith). Following these directions enables the professor to quickly identify the student and course, facilitating a timely response. Students should always include (“sign”) their first and last name at the end of all e-mail messages.

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up-to-date in [GENISYS](#). Do not correspond with me or send attachments through .hotmail, .gmail, yahoo or other outside email systems. Always use the regent.edu and/or Bb “Communication” platform.

## ***ATTENDANCE & PARTICIPATION POLICY (COLLEGE OF ARTS & SCIENCES)***

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

### **ON-LINE STUDENT ATTENDANCE POLICY**

Attendance is tracked weekly. For any week (7 days) in which a student does not attend class or, for online courses, participate in academic activities (at least twice-weekly) for the course in Blackboard, the student will be marked absent in the Blackboard grade book. The standard by which a final date of attendance in the class is measured will be the last date on which the online student engages in academic activity for the course in Blackboard or the on-campus student attends the on-campus class for a course, whichever is more recent. “Academic activity” includes submitting an assignment, taking an exam or tutorial, engaging in computer-assisted instruction, participating in online discussion about academic matters, or initiating contact with a faculty member to discuss academic matters concerning the course. Students should be aware that this date could affect their financial aid and financial obligations.

Normally, expectations for participation—such as those for quality work in the group discussions (including those in Blackboard)—differ from the minimal requirements for attendance. Thus, at the instructor’s discretion, a student who is present or absent might lose participation points. Instructors determine whether students may gain back lost participation points (for example, through additional work). Students should be aware that instructors follow their posted policy for receiving late work from students (**as noted above**). Work turned in late (papers, discussion board posts, etc.) could result in the loss of participation points or other components of the final course grade. Instructors are responsible to maintain accurate records regarding attendance and to follow course policies for grading student work, including students’ participation. Students are responsible to attend and participate in class and to follow campus policies.

### **ON-CAMPUS STUDENT ATTENDANCE POLICY**

Recognizing the importance of student participation in the educational process, students will be required to attend 16 week on-campus classes while allowing for a limited number of excused absences. These excused absences do not require documentation of justification for the absence. However, absent students are responsible for contacting the instructor within 48 hours of the absence to arrange for the possibility of making up missed work. Students should keep in mind that the excused absences should be used with prudence as absences beyond the allowable number will result in grade deductions.

As the College of Arts & Sciences offers courses in a number of delivery configurations, the following guidelines are provided:

### 16 WEEK ON-CAMPUS COURSES

Absences exceeding those indicated above will result in the following final grade deductions:

Class Meetings/Week	Total # of Meetings	Total Absences	Grade Consequences
1	16	2	None*
1	16	3	Final grade reduced by at least one letter grade; additional deductions at instructor's discretion
1	16	4+	F
2	32	3	None*
2	32	4/5	Final grade reduced by 1 letter grade
2	32	6	Final grade reduced by 2 letter grades
2	32	7	Final grade reduced by 3 letter grades
2	32	8+	Final grade reduced by 4 letter grades
3	48	5	None*
3	48	6/7	Final grade reduced by 1 letter grade
3	48	8/9	Final grade reduced by 2 letter grades
3	48	10/11	Final grade reduced by 3 letter grades
3	48	12+	Final grade reduced by 4 letter grades
4	64	6	None*
4	64	7-9	Final grade reduced by 1 letter grade
4	64	10-12	Final grade reduced by 2 letter grades
4	64	13-15	Final grade reduced by 3 letter grades
4	64	16+	Final grade reduced by 4 letter grades

Catastrophic illnesses, requests from the President or EVPA to attend events during class time, etc. require the student to appeal through the extension process if he/she exceeds the designated excused absences indicated above.

\*Please note that some instructors may have a participation grade or similar grading component which may be influenced by attendance; therefore, excused absences, while allowable, may affect a student's grade.

It is important that you attend each class and come prepared to discuss the readings, screenings, playlists, and assignments given. All class assignments must be completed in order to pass the course. If an emergency arises and you cannot be here, please let me know in advance. If God has called you to be a student, that "calling" is a reflection upon Him. There are no "cuts." Consequently, **four (4), or more, excused or unexcused absences WILL result in failure of the course -- as noted above.** I also reserve the right to deduct up to 10% from your final grade for late attendance/habitual absence from class.

### *ACADEMIC CONTINUITY*

In the event of an emergency, it may be necessary for Regent University to suspend normal operations. During this time, Regent University may opt to continue delivery of traditional classroom instruction

using the Blackboard Course Management System. It is the responsibility of the student to monitor the course Blackboard site in the event of campus closure.

### ***UNIVERSITY WITHDRAWAL***

Students who wish to withdraw voluntarily from the university during a term shall meet with the dean of the school or his/her designee and secure school approval on the withdrawal form. Students must satisfy all financial obligations before leaving campus or they will not receive transcripts or be allowed to re-enroll. Grades of W (Withdraw) or WF (Withdraw Failing) shall be placed on the students' transcripts for the courses in which they were enrolled.

The grade W (Withdraw) will be posted on the transcript for all standard courses taken during the term if the student withdraws before the mid-point of the term; a grade of WF (Withdraw Failing) will be posted thereafter. Withdrawal from courses taught in non-standard formats (i.e., modular cluster courses, etc.) will result in either a W or WF on the transcript, depending on the withdrawal deadline determined by the individual school. On-campus students who have not physically attended any classes for which they are registered that term, or online students who have not participated in any academic activities by the end of the add/drop period will, in accordance with university practice, be assumed to have unofficially withdrawn and will be administratively withdrawn. "Academic activity" includes submitting an assignment, taking an exam or tutorial, engaging in computer-assisted instruction, participating in online discussion about academic matters, or initiating contact with a faculty member to discuss academic matters concerning the course.

For students who leave the university during the term or for students who are suspended for disciplinary reasons, a grade of W or WF will be recorded on the transcript for the courses in which the students were enrolled. The regular refund policy applies for a student suspended for disciplinary reasons.

See the Withdrawal and Return of Title IV Funds Policy in the Financial Aid section of your Graduate Catalog for more information.

### ***UNIVERSITY ACADEMIC HONOR CODE***

Students are on their honor to complete assignments with honesty and integrity. Academic dishonesty involves intentionally or unintentionally stealing the intellectual property of others. Students are expected to be familiar with the university's **policy on academic integrity** found in both the University Student Handbook and College of Arts & Sciences Catalog (<http://www.regent.edu/general/catalog/>) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

In order to support students and faculty in reducing plagiarism, the College of Arts & Sciences utilizes SafeAssign™, a plagiarism prevention service offered through Blackboard. SafeAssign™ detects unoriginal content in student assignments and provides an easily identifiable report for faculty to distinguish between original and plagiarized content. This service helps educators prevent plagiarism by detecting unoriginal content in student papers.

This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other

sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

**UNIVERSITY POLICIES AND RESOURCES**

Please review the following links and summaries for important information on University policies:

- [Academic Calendar/Registrar Information](#)
- [Bookstore](#)
- [Honor/Plagiarism Policy](#)
- [Regent Library](#)
- [Student Services](#) (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- [Technical Support – University Helpdesk](#)
- Disability Statement – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disabled students in their classes. [www.regent.edu/admin/stusrv/student\\_life/disabilities.cfm](http://www.regent.edu/admin/stusrv/student_life/disabilities.cfm)

**SECTION 4 – SCHEDULE AND EVALUATION**

**COURSE SCHEDULE (WEEK-BY-WEEK)**

The schedule below includes the due dates for all assignments in this course. It is recommended that you place this Course Schedule in a convenient place and refer to it each week of the course. You need to follow it closely, as late assignments are subject to a grade reduction. Students are expected to spend **fourteen to seventeen hours of class work per week (OR seven to eight and a half for on-campus)** (to include online work, homework and study time, and, for on-ground students, in-class time) for a three-credit hour class. If the course makes use of group discussion questions on Blackboard, postings cannot be made up once the week is over, as the rest of the class will have moved on to the next topic.

Assigned readings in the textbook(s) are to be completed each week along with any additional articles, audio/video clips, and PowerPoint presentations as found in the *Course Resources, Week-by-Week, and Assignments* section of Blackboard.

Please mark your calendar for the following RSU (College of Arts & Sciences) **Special Events**:

Date	Event	Time	Location
September 10, 2012	RSU Convocation	12:00–1:00 p.m.	Library Atrium
October 1, 2012	RSU Assembly-Os Hillman	12:00–1:00 p.m.	Moot Court Room
October 9, 2012	Acton Conference	Various-TBA	Robertson Hall
November 5, 2012	RSU Assembly – Int’l Christian Embassy	12:00-1:00 p.m.	Moot Court Room
December 3, 2012	RSU Assembly-Cong. Michael Fitzpatrick (Tentative)	12:00-1:00 p.m.	Moot Court Room

**PRINT A COPY OF THIS SCHEDULE AND KEEP IT NEAR YOUR WORKSPACE/DESK, ENTER IT INTO YOUR BLACKBERRY, PDA, OR OTHER ELECTRONIC CALENDAR DEVICE.**

**LEGEND:**

WHOA = *World History of Animation* by Stephen Cavalier  
 CA = *Change Agent* by Os Hillman  
 HS = *Holy Superheroes* by Greg Garrett  
 HAND = Handout from professor  
 OR = On Reserve in the Library (check at main desk)

MEETING DAY	TOPICS	Required Screenings, Weekly Readings, & Assignments Due
<p><b>1. Aug. 23 (Thursday)</b></p>	<p><b>Read the Syllabus</b> (comment on your background and interest in Animation)</p> <p><b>Course outline:</b> (policies and procedures)</p> <p><b>Introduction to the course:</b>            - How it all began (Pre-1900)            - The Origins of Animation</p>	<p><b>Screen:</b> (none required this week)</p> <p><b>Readings:</b>            WHOA – pp. 6-11, 35-43            HS – pp. ix-xiv, 1-8            CA – pp. 1-4</p> <p><b>Misc.:</b>            - In class instruction on the Course Wiki            - Make assignments of studios (alphabetically) and essays to read (first-come basis)</p>
<p><b>Part 1 – Film Animation: The Era of Experimentation            (1900 – 1927)</b></p>		
<p><b>2. Aug. 30 (Thursday)</b></p>	<p><b>Module 1- Early Studios:</b>            (Bray, Barre, Fleischer)</p>	<p><b>Screen:</b> selected samples from the Early Studios (on Bb)</p> <p><b>Readings:</b>            WHOA – pp. 13-17, 45-70, 74-75, 81, 95            HS – pp. 9-16            CA – AT WILL ...</p> <p><b>Due:</b></p> <p><b>1. Student-led Studio Discussions – Round 1 (alphabetical by last name: A-M)</b></p>

		<ol style="list-style-type: none"> <li>2. Field ideas for semester projects</li> <li>3. Practice finding and adding material to the Course Wiki</li> </ol>
<p><b>3. Sept. 6 (Thursday)</b></p> <p><b>CLASS MEETS ONLINE THIS WEEK!</b></p> <p>(Go to my.Regent.edu, sign into the course on Blackboard, view the lecture, and follow my instructions)</p> <p><u>Note:</u> Online statistics tracking enabled!</p>	<p><b>Module 1 - Early Studios:</b> (Lantz, Terry, Van Beuren, Mintz, Pal)</p>	<p><b>Screen:</b> selected samples from the Early Studios (on Bb)</p> <p><b>Readings:</b> WHOA – pp. 20, 61, 71-87, 95-97, 127 HS – pp. 17-27 CA – AT WILL ...</p> <p><b><u>Due:</u></b></p> <ol style="list-style-type: none"> <li>1. News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day) <u>Note:</u> for this week, contribution to the Wiki is not optional if you wish to receive class participation credit.</li> </ol>
<p><b>4. Sept. 13 (Thursday)</b></p>	<p><b>Module 2 - Foreign Studios: Eastern European</b> (Czech, Estonia, Russia, Hungary, etc.)</p>	<p><b>Screen:</b> selected samples from the Eastern European Studios (on Bb)</p> <p><b>Readings:</b> WHOA – pp. 22-25 HS – pp. 28-34 CA – AT WILL ...</p> <p><b><u>Due:</u></b></p> <ol style="list-style-type: none"> <li>1. <b>Student-led Studio Discussions – Round 2</b> (alphabetical by last name: <b>N-Z</b>)</li> <li>2. News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> <li>3. Field ideas for semester projects</li> <li>4. Presentation Schedule for final semester projects will be drawn in <i>reverse</i> alphabetical order (Z-N and M-A)</li> </ol>

<p><b>5. Sept. 20 (Thursday)</b></p>	<p><b>Module 2 - Foreign Studios: Western European</b> (Great Britain, France, Italy)</p>	<p><b>Screen:</b> selected samples from the Western European Studios (on Bb)</p> <p><b>Readings:</b>          WHOA – pp. 18-21, 88-92          HS – pp. 35-54          CA – AT WILL ...</p> <p><b><u>Due:</u></b></p> <ol style="list-style-type: none"> <li><b>1. Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li><b>2.</b> News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> </ol>
<p><b>6. Sept. 27 (Thursday)</b></p>	<p><b>Module 2 - Foreign Studios: Asian Studios</b> (Japan, China, India)</p>	<p><b>Screen:</b> selected samples from the Asian Studios (on Bb)</p> <p><b>Readings:</b>          WHOA – pp. 26-31, pp. 32-33, 93          HS – pp. 55-64, pp. 65-75          CA – AT WILL ...</p> <p><b><u>Due:</u></b></p> <ol style="list-style-type: none"> <li><b>1. Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li><b>2.</b> News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> </ol>
<p><b>Part 2 – Film Animation: The Golden Age of Cartoons (1928-1957)</b></p>		
<p><b>7. Oct. 4 (Thursday)</b></p>		<p><b>Screen:</b> selected samples from MGM Animation Studios (on Bb)</p> <p><b>Readings:</b></p>

	<p><b>Module 3 - Large Studios:</b> MGM</p>	<p>WHOA – pp. 95-101, pp. 141-142, 152 HS – pp. 76-83, pp. 84-93 CA – AT WILL ...</p> <p><b>Quiz: Part 1 – Film Animation: “The Era of Experimentation” (1900-1927)</b></p> <p><b>Due:</b></p> <ol style="list-style-type: none"> <li><b>1. Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li>News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> </ol>
<p><b>8. Oct. 11 (Thursday)</b></p>	<p><b>Module 3 - Large Studios:</b> Disney</p>	<p><b>Screen:</b> <i>Walt: The Man Behind the Myth</i></p> <p><b>Readings:</b> WHOA – pp. 111, 118-120, 128-135, 138-139 HS – pp. 94-102 CA – AT WILL ...</p> <p><b>Due:</b></p> <ol style="list-style-type: none"> <li><b>1. Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li>News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> </ol>
<p><b>Oct. 18 (Thursday)</b> <b>NO CLASS</b></p>	<p><b>FALL BREAK/ MODULAR WEEK (Oct. 15 – 21, 2012)</b></p>	<p><b>Nothing due -- use this time to catch up on readings, work ahead.</b></p>
<p><b>9. Oct. 25 (Thursday)</b></p>		<p><b>Screenings:</b> <i>Snow White and the Seven Dwarfs, Dumbo, Pinocchio and Fantasia</i></p> <p><b>Readings:</b> WHOA – pp. 143, 148, 154-155, 164-165 HS – pp. 103-117 CA – AT WILL ...</p> <p><b>Due:</b></p>

	<p><b>Module 3 - Large Studios:</b> Disney</p>	<ol style="list-style-type: none"> <li>1. <b>Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li>2. News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> <li>3. <b>Semester Project Draft</b> – attach and send an email draft (research outline) of your semester project paper to <a href="mailto:kevicra@regent.edu">kevicra@regent.edu</a> by Sunday midnight (Oct. 28<sup>th</sup>) as a MSWord document.</li> </ol>
<p><b>10. Nov. 1 (Thursday)</b></p>	<p><b>Module 3 - Large Studios:</b> Warner Brothers</p>	<p><b>Screen:</b> selected samples from Warner Bros. Animation Studios (on Bb)</p> <p><b>Readings:</b>          WHOA – pp. pp. 121-123, 127-128, pp. 141-142, 160          HS – pp. 118-120, pp. 121-132          CA – AT WILL ...</p> <p><b><u>Due:</u></b></p> <ol style="list-style-type: none"> <li>1. <b>Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li>2. News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> </ol>
<p><b>11. Nov. 8 (Thursday)</b></p>	<p><b>Module 3 - Large Studios:</b> UPA</p>	<p><b>Screen:</b> selected samples from UPA Animation Studios (on Bb)</p> <p><b>Readings:</b>          WHOA – pp. 143-145, 152, 155-157          CA – AT WILL ...</p> <p><b><u>Due:</u></b></p> <ol style="list-style-type: none"> <li>1. <b>Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> </ol>

		<p><b>2.</b> News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</p>
<b>12. Nov. 15 (Thursday)</b>	<b>Module 4 – Christians in Early Animation</b>	<p><b>Screen:</b> selected samples from Christian Animation Studios (on Bb)</p> <p><b>Readings:</b> HAND - Provided material CA – AT WILL ...</p> <p><b>Quiz: Part 2 – Film Animation: “The Golden Age of Cartoons” (1928-1957)</b></p> <p><b>Due:</b></p> <ol style="list-style-type: none"> <li><b>1. Student-led Discussion of Assigned Animation Essay</b> (as contracted with the professor in Week 1)</li> <li><b>2. Semester Project</b> – deliver to the instructor the <u>Final Version</u> of your semester project paper and presentation <b>NO LATER</b> than Sunday midnight (Nov. 18<sup>th</sup>)</li> <li><b>3.</b> News and interest of the industry (add/post materials to Course Wiki based on the assigned topics and readings of the day)</li> </ol>
<b>Nov. 22 (Thursday) NO CLASS</b>	<b>THANKSGIVING BREAK (Nov. 22 – 25, 2012)</b>	<b>Nothing due -- use this time to catch up on readings, work ahead.</b>
<b>13. Nov. 29 (Thursday)</b>		<p><b>Screen:</b> clips and other visuals provided by student presenters</p> <p><b>Readings:</b> <u>HAND</u> – Whatever might be provided by student presenters CA – AT WILL ...</p> <p><b>Due:</b></p>

	<p><b>Module 5 – Student History Projects</b></p>	<p><b>1. Semester Project Presentations – Round 1 (reverse alphabetical order, Z-N).</b> Students, as scheduled in Week 4, will present the findings of their semester research projects.</p> <p>Grading Notes:</p> <ul style="list-style-type: none"> <li>✓ Do not read your paper</li> <li>✓ Create and effectively use visuals (Power Points, clips, etc.) to aid your presentation</li> <li>✓ Plan ways to involve the class in your presentation through discussion and interaction</li> <li>✓ Practice your presentation so it will run smoothly</li> <li>✓ Write five (5) objective questions (i.e., T/F, multiple choice), which test the understanding of the main ideas covered in your presentation (to be used on the final exam).</li> </ul>
<p><b>14. Dec. 6 (Thursday)</b></p>	<p><b>Module 5 – Student History Projects</b></p>	<p><b>Screen:</b> clips and other visuals provided by student presenters</p> <p><b>Readings:</b>  HAND – Whatever might be provided by student presenters  CA – pp. 202-216</p> <p><u>Note:</u> there will be a BONUS question on the final exam (next week) based upon your final reading of <i>Change Agent</i> by Os Hillman.</p> <p><b>Posted:</b> final exam study guide (review)</p> <p><b>Due:</b></p> <p><b>1. Semester Project Presentations – Round 2 (reverse alphabetical order, M-A).</b> Students, as scheduled in Week 4, will present the findings of their semester research projects.</p> <p>Grading Notes:</p> <ul style="list-style-type: none"> <li>✓ Do not read your paper</li> <li>✓ Create and effectively use visuals (Power Points, clips,</li> </ul>

		<ul style="list-style-type: none"> <li>etc.) to aid your presentation</li> <li>✓ Plan ways to involve the class in your presentation through discussion and interaction</li> <li>✓ Practice your presentation so it will run smoothly</li> <li>✓ Write five (5) objective questions (i.e., T/F, multiple choice), which test the understanding of the main ideas covered in your presentation (to be used on the final exam).</li> </ul>
<b>15. Dec. 13 (Thursday)</b>	<b>Course Wrap-up!</b>	<b>3-Part FINAL EXAM (in class)</b>
<b>LAST DAY OF CLASS</b>		

## METHOD OF EVALUATION

### GRADING

A. The final grade for this course will reflect mastery of course content and quality of thought as expressed in the following:

<i>Assignment</i>	<i>Weight</i>
Class Participation	15%
Studio Presentation	15%
Animation Essay	15%
Semester Project	25%
Two (2) Quizzes ea. worth 5%: “The Era of Experimentation” (1900-1927) “The Golden Age of Cartoons” (1928-1957)	10%
Final Exam (in 3-parts)	20%
<b>TOTAL:</b>	<b>100%</b>
Course Wiki – EC (extra credit) worth:	(up to 5%)

B. The following grading scale is in accordance with the College of Arts & Sciences :

<b>GRADE</b>	<b>PERCENT AGE SCORE</b>	<b>QUALITY POINTS</b>	<b>MEANING OF GRADE</b>
A	93-100	4.0	Superior
A-	90-92	3.67	
B+	87-89	3.33	
B	83-86	3.00	Good

B-	80-82	2.67	
C+	77-79	2.33	
C	73-76	2.00	Satisfactory
C-	70-72	1.67	
D+	67-69	1.33	
D	63-66	1.00	Poor
D-	60-62	0.67	
F	00-59	0.00	Failing

Letter grades indicate the following:

**A A-**

Work of superior quality in all areas. Work displays a mastery of course content at the highest level of attainment appropriate for the undergraduate level: outstanding quality of thought; excellent understanding of the course content and demonstration of skills associated with the course; a creative and critical engagement with the material; and an ability to analyze and evaluate the knowledge and ideas that shows talent for undergraduate work. Work shows practical or personal application of course content in specific assignments, as appropriate. The grade for such work will vary from A to A- according to the quality and quantity of the work.

**B+ B B-**

Strong performance demonstrating a high level of attainment appropriate for the undergraduate level: high quality of thought; solid understanding of the course content and demonstration of skills associated with the course; an engagement with the material that shows good comprehension of the subject; and an ability to analyze and evaluate the knowledge and ideas in the course. Work shows practical or personal application of course content in specific assignments, as appropriate. The grade for such work will vary from B+ to B- according to the quality and quantity of the work.

**C+ C C-**

Satisfactory performance demonstrating an adequate level of attainment appropriate for the undergraduate level: competent quality of thought; acceptable understanding of the course content and demonstration of skills associated with the course; an engagement with the course that shows adequate ability to analyze and evaluate; and adequate comprehension of the subject. Work shows practical or personal application of course content in specific assignments, as appropriate. The grade will vary from C+ to C- according to the quality and quantity of the work.

**D+ D D-**

Marginal performance demonstrating a minimal passing level of attainment appropriate for the undergraduate level. The student's work indicates poor quality of thought and poor comprehension of course content. Work shows practical or personal application of course content in specific assignments, as appropriate.

**F**

Unacceptable performance. The student's work indicates major deficiencies in learning and reveals little or no understanding of course content. This grade denotes either unacceptable performance in spite of some effort, or failure to complete the assigned work.

## Extensions

Unless stated by the instructor in class, all assignments are due on the date stated in the syllabus at the beginning of that class period. **Late assignments will be graded down as indicated above without an approved extension.** Except in cases of extreme emergency, requests for extensions must be made to the instructor, at least (24) twenty-four hours *before* the assignment is due. Be prepared to defend your reason why you need the extension. Remember, deadlines in the film business are taken very seriously. This class, in preparing students to work professionally, will take the same attitude.

## Incomplete Grades

Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown and shortages, and not because of neglect on the student's part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar's Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP on pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar's Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course. In progress grades can only be given for independent studies, internships, practica, portfolios, theses and dissertations.

No incompletes for "lack of time" will be offered for ANIM 344. Part of the discipline of obtaining a college or university education is the ability to plan deadlines for required work and to meet them.

I consider assigning a grade of "incomplete" only when the following conditions are satisfied: (a) the student has completed a substantial majority of the work required for the course (75%); (b) there is an acute, severe, and unforeseen emergency that involves either the student or a member of the student's *immediate* family, an emergency that—in the judgment of any reasonably objective person—renders the student completely incapable of finishing the remaining work in a timely manner; and (c) prior to this emergency, the student's academic standing in this course has been good (i.e., at least at the "B" level). Under no circumstances will I assign such a grade because of procrastination or neglect on the student's part.

## Student Course Evaluation

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. In addition, such evaluation leads to the continual improvement of courses and student learning. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous

summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: <http://eval.regent.edu/regentsurvey/students.cfm>. If you have questions about the online evaluation please contact [evaluation@regent.edu](mailto:evaluation@regent.edu).

Last Updated: 12/23/2012

***At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.***

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