Course Description

This is a visual culture course that focuses on animation in China. Animation in China begins in the 1920s, with existent animation dating from the 1930s, and the first feature length animated film produced under wartime occupation in 1941. Until the 1980s the Shanghai Animation Film Studio (SAFS) was the sole animation studio in the People’s Republic of China (PRC). Animation was largely a non-commercial form supposedly aimed at children and most of the classics of animation from China were produced during the revolutionary period (1949-1976). However, SAFS productions are still referenced by contemporary animation, making this historic form a very important example of postmodernist cultural production “with Chinese characteristics.” It took academic film studies and mainland auteur filmmakers until the 1980s to discover genre and popular cinema. Ironically the modest media that make up the animation industry in China had always worked with traditional themes represented by the solid lines and bright colors of cel, stop-motion and papercut animation.

Course Objectives

To introduce students to animation in China as history and concept. This course aims to introduce students to the theoretical vocabulary of animation studies that overlaps with a range of fields within art history, film and media studies, and literary studies. Animation in China connects in surprising ways with global media culture. This course asks students to engage with visual culture through animated film. Watching film is also a type of reading, and since you are expected to produce well-reasoned and well-researched responses to the films shown in this class, reading animation also implies ways of writing.

The syllabus schedule indicates the required reading for each week. Detailed information is contained in the bibliography. If you have any questions, please do not hesitate to ask me.
EVALUATION AND GRADING:

Participation & Attendance: 10%
Pop Quizzes & worksheets: 10%
Response papers: 20% (1 + a short oral presentation to be handed in)
Short paper: 20% (5 pages)
Final project: 40% (10-12 pages, includes abstract and bibliography assignment)

Attendance: an absence is excused if documentation (nurse’s or doctor’s note) is provided). 1 unexcused absence = .12 deduction. However, absences inevitably impact the final grade.

Homework assignments must be handed in at the beginning of class. Late assignments will lose one mark per day (with regard to submission, a paper handed in at the end of class will be considered late). If you need to use a public printer, get there early!

Quizzes: No make-up quizzes will be given. No make-up worksheets will be handed out.

Policy on Electronic Devices: If we need to use the internet during class, I will definitely let you know. If you need to call or text someone, please do it before or after class. If you use a laptop or e-book, please turn off the wireless function. If you are using electronic devices to communicate or surf during class time, that class will be counted as an unexcused absence.

Writing format: double-spaced, with Times New Roman 12 pt. font size. Please no extra spaces between paragraphs.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>4.0</td>
<td>93%+</td>
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<td>A-</td>
<td>3.67</td>
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<td>B+</td>
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<td>B</td>
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<td>&lt;60%</td>
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Also see: https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#grades

Accommodation for Students with Disabilities:
See: http://www.dso.ufl.edu/drc/current.php
**Academic Honesty Guidelines:** Please do not plagiarize. If you copy words from a book or site without citing the writer or site, that is plagiarizing. If you summarize or paraphrase without mentioning the writer or site, that is plagiarizing. Plagiarism means an immediate zero.

**SCHEDULE:**
The schedule may change according to the needs of the class.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TUESDAY (1 class)</th>
<th>THURSDAY (2 classes)</th>
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<tbody>
<tr>
<td>1</td>
<td>August 23: <strong>Introduction</strong> to course</td>
<td>August 25 - key concepts (continued)</td>
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<td></td>
<td><strong>Popular Prints, Gods, Goddesses, and Heroes</strong></td>
<td>First film: “A Tale of the Fountain of the Peach Blossom Spring”</td>
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<td></td>
<td>Bo and Johnson 1992</td>
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<td></td>
<td>Laing 2002</td>
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<td>2</td>
<td>August 30: <strong>The “place” of cartoons in film history.</strong></td>
<td>September 1:</td>
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<td></td>
<td>Readings: LaMarre 2009, Leslie 2002</td>
<td>Caricature and Comedy in the Big City</td>
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<td><strong>City Scenes</strong> (Dushi fengguang)</td>
<td>Film: <strong>City Scenes</strong> (Dushi fengguang)</td>
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<td>DVD 6080</td>
<td>DVD 6080</td>
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<td></td>
<td>Reading: Crespi (online)</td>
<td>Reading: Crespi (online)</td>
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<td>3</td>
<td>September 6: <strong>Where do Cartoons Come From? WWII Animation</strong> (Birth of a Global Industry?)</td>
<td>September 8:</td>
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<td></td>
<td>Film(s): Disney war shorts</td>
<td>Film: China’s first feature length:</td>
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<td>Readings: Lent &amp; Xu 2002</td>
<td><strong>Princess Iron Fan</strong> (Tieshan gongzhu)</td>
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<td></td>
<td>Wu Cheng’en. 2012</td>
<td>DVD 6035</td>
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<td>4</td>
<td>September 13:</td>
<td>September 15:</td>
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<td><strong>The Founding of a Studio and National Style(s)</strong></td>
<td>Film: <strong>The Lost Magic of the Shanghai Art Studios</strong></td>
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<td>Reading: Wu 2009</td>
<td><strong>Response Assignment</strong></td>
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<td>5</td>
<td>September 20: <strong>Is animation “ethnic”?</strong></td>
<td>September 22:</td>
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<td>Film(s): <strong>Snow White and the Seven Dwarfs</strong> (DVD 4229), <strong>The Conceited General</strong></td>
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<td><strong>Jiao’ao de jiangjun</strong> (DVD 5399)</td>
<td><strong>Jiao’ao de jiangjun</strong> (DVD 5399)</td>
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<td><strong>Response 1 due</strong></td>
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<td>Week</td>
<td>Date</td>
<td>Readings/Assignments</td>
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| 6    | September 27:  
Readings: Ehrlich and Jin,  
2001, Quiquemelle 1991   | September 29:  
Selected SAFS Shorts                                                       |
| 7    | October 4:  
**Romancing the Peacock**  
Readings: Buchan 2011,  
Mohamed & Nor 2015  | October 6:  
Film: *Princess Peacock (Kongque gongzhu)*  
online  
**Short paper assignment** |
|      | October 11:  
**Cartoons as ideological**  
Various strange American cartoons  
Reading: Du 2016  | October 13:  
Film: *The Little Trumpet Boy (Xiaohao shou)*  
TBA: selected film and clips  
Reading: Andrews and Shen 2010  
Chineseposters.net |
|      | October 18:  
**On “Chinese” animation**  
Readings: Chow 2000,  
Farquhar 1993 and  
we will be returning to Wu and Leslie as well  | October 20:  
Waterbrush animation  
DVD 5399 |
|      | October 25:  
**On the importance of adaptation**  
Reading: Wells, Paul, 2007  | October 27:  
Film: *Na Cha the Great* |
| 9    | November 1:  
**The end of meishu**  
& a discussion of the director Wang Shuchen  
Reading: Gu 1992  | November 3:  
Film: *Nezha Conquers the Dragon King*  
(Nezha nao hai)  
**Final Assignment** |
| 10   | November 8:  
**Jin Xi’s Saving Mother**  | November 10:  
**On the episode as a form in fiction and film**  
stylization in late SAFS film  
The Quay Bros. *The Epic of Gilgamesh*  
or *This Unnameable Little Broom*  
**Final: Abstract and Bibliography** |
|      | November 10:  
**Jin Xi’s Saving Mother**  |  |
<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>November 15: Film: TBA <strong>TV Nation</strong> Some discussion of “post-meishu” animation</td>
<td>November 17: TBA <strong>Defining the franchise</strong> New formats determined by the market</td>
</tr>
<tr>
<td>14</td>
<td>November 22: The franchise continues</td>
<td>November 24: Holiday</td>
</tr>
<tr>
<td></td>
<td><strong>Final paper due</strong></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>November 29: Film(s): Commercial feature-length and independent animation in Hong Kong</td>
<td>December 1: Commercial feature-length and independent animation in Hong Kong</td>
</tr>
<tr>
<td>16</td>
<td>December 6: Animation in China goes online too . . . (continued)</td>
<td></td>
</tr>
</tbody>
</table>

*(The Filmography and Bibliography may be expanded!)*

**Filmography**

Chen Ming, *A Tale of the Fountain of the Peach Blossom Spring* (*Taohua yuanji*) (Huanqiu shuma, 2006).

Disney, Walt, *Snow White and the Seven Dwarfs* (Disney, 1939).

Jin Xi, *Princess Peacock* (*Kongque gongzhu*, SAFS, 1963) [https://youtu.be/0D1OtcOMW0M](https://youtu.be/0D1OtcOMW0M)

---. *Saving Mother* (*Xiyue qitong*, SAFS, 1984)


DVD 2367

Quiquemelle, Marie-Claire and Julien Gaurichon, *The Lost Magic of the Shanghai Art Studios* (Filmmakers Library, Point du Jour International, 2005) DVD 7048
CHI 4930 ANIMATION IN CHINA

Te Wei, *The Conceited General (Jiao’ao de jiangjun)* (SAFS, 1956)
DVD 5399

---. *The Shepherd’s Flute (Mu Dì)* (SAFS, 1963)
DVD 5399

DVD 5401; DVD 5399


https://youtu.be/ckSYoxFttI

Wan Laiming (et al.) *Uproar in Heaven (Danao tiangong)* (SAFS, 1961, 1964)
DVD 5401

---. *Princess Iron Fan (Tieshan gongzhu)* (Zhongguo lianhe, 1941).

Wang Shuchen, *Crossing Monkey Mountain (Guo Houshan)* (SAFS, 1958)
DVD 5393

---. *A New Story Along the Way (Lubian de xinshi)* (SAFS, 1964)
DVD 5393

---. *Nezha Conquers the Dragon King (Nezha naohai)* (SAFS, 1979)
DVD 5392

---. *Secrets of the Heavenly Book (Tianshu qitan)* (SAFS, 1982)
DVD 5393

---. *The Little Trumpet Boy (Xiaohao shou)* (SAFS, 1973).
DVD 5393

Zhao Chongbang, *Pleasant Goat and Big Bad Wolf: The Big Adventure (Xi yangyang yu hui tailang zhi niuqi chongtian)* (Shanghai dongfang chuanmei, 2009).
DVD 5386

Bibliography


Book on reserve
N7345 .A527 2012
**Book on reserve**  
PN3331.B2513

**Online article**

**Book on reserve**  
NE1183.P6 1992

**Book on reserve**  
NC1766.G7 B763 2011

**Book on reserve**  
PN1995.N34 1986

**On ARES**

Chineseposters.net, ed. Stefan R. Landsberger  
Online: http://chineseposters.net/index.php

**DS775.2.M63 (also available as an ebook at Smathers).**

**On ARES**

**Online at:** http://ocw.mit.edu/ans7870/21f/21f.027/modern_sketch/index.html

Online article.


Book on reserve

NC1765.A538 2001


on ARES

Chapter 13 The Birth of Nezha; Chapter 13 Combat Between Two Faeries; Chapter 14 Reincarnation with Lotus Flowers, pp. 131-167.

On ARES


Book on reserve

NC1766.U5K54 1993


Selection on ARES

Book on reserve

NC1766.J3L36 2009


Online article


Selection on ARES

Book on reserve

TR897.5.L47 2002


**On ARES**

Wells, Paul. 2007. “Classic literature and animation: all adaptations are equal, but some are more equal than others,” in *The Cambridge Companion to Literature on Screen*, Deborah Cartmell and Imelda Whelehan (eds). Cambridge, UK: Cambridge University Press, 199-211.

**On ARES**


**Online article**


**Online article**